RECENT MAJOR GIFTS TO THE CAPITAL CAMPAIGN

Recent commitments for top priorities are helping to push the campaign closer to its $40 million goal.

DONALD J. ’49 AND CAROL JEAN BYRNEs - $100,000 for construction of the Gallagher Building for the School of Business Administration.

FIRST BANK SYSTEM FOUNDATION/FIRST BANK MONTANA - $100,000 from the Minneapolis-based foundation on behalf of the eight member banks in Montana for construction of the Gallagher Building.

FIRST INTERSTATE BANCSYSTEM FOUNDATION - $150,000 for the telecommunications center in the Gallagher Building. The gift honors bank founder, Homer Scott Sr. and his wife, Mildred.

ROBERT E. ’40 AND FLORENCE STEINBRENNER JONES ’35 - $135,000 from property for the Gallagher Building.

WESTERN FEDERAL SAVINGS BANK OF MONTANA - $100,000 for the executive board room in the Gallagher Building.

NEH Challenge Raises Urgency of Rocky Mountain West Funding

The University received word in December its application to the National Endowment for the Humanities for funding for the Center for the Rocky Mountain West was successful, and now the University of Montana would need to come up with matching funds to get the grant money.

The $520,000 NEH grant, requiring a 3-to-1 match of $1,560,000 from The University of Montana by July 31, 1997, will be paid in annual installments provided the University is able to certify receipt of its share from private or University sources. Raising the matching funds is one of the highest priorities of the Capital Campaign.

A major portion of the required match will come from the $1 million campaign gift from Carroll and Nancy Fields O’Connor, but the University still must raise $560,000 for the Center for the Rocky Mountain West through the Capital Campaign by the 1997 deadline. Campaign chairman Phyllis Washington said, “The chance to increase the value of gifts for the Center for the Rocky Mountain West with an NEH grant is a great opportunity for the University. It is one we will not let slip through our fingers.”

Initial funding for the Center for the Rocky Mountain West came from the estate of William J. O’Neill, a student here in the 1920s. O’Neill had had an interest in the region’s uniquely western heritage. Distribution of his estate came at the very time UM sought to establish the multidisciplinary center.

History Professor William Farr, director of the Center for the Rocky Mountain West, believes it affords a wonderful opportunity to investigate the intellectual, social and economic development of the region and offer an implication for its future. The Rocky Mountain region is in a state of flux, he said, and “if we have any hope of keeping this area as rewarding a place as it has been, we’re going to have to know better what made it what it is.”

A goal of the center is to educate both those who are native to the region and newcomers about the character of the area. Among ways it accomplishes the goal are conferences and lectures, such as last year’s tribute to writer Wallace Stegner a symposium on the new field of environmental history called “Nature and Culture in the Northern West,” an investigation of the interaction between people and place. In its ongoing lecture series, Works in Progress, Farr said presenters representing a variety of disciplines “each try to make sense of our regional past and present.”

With the NEH grant and matching funds, the Center will implement a scholar-in-residence program, support regional research, add library and archival holdings and expand the lecture and conference program.

Jessie M. Bierman ’22 gave her summer home on Flathead Lake’s Goose Bay to fund the Bierman Professorship at the Flathead Lake Biological Station. Dr. Bierman, now retired from her maternal and child health care practice, has a lifelong appreciation for Flathead Lake. She is a Flathead Valley native and was an undergraduate student of Professor Morton Elrod at the Biological Station in the 1920s. Dr. Bierman regards the research undertaken at the station, where she is pictured, as impressive science and vital to the preservation of a fragile ecosystem.
A novelist's spillway of time

Ivan Doig uses the building of the Fort Peck Dam as a backdrop to his newest work

Back in Portland for a visit during the holiday season, author Ivan Doig arrives with a work-in-progress that may become the best dam novel in the Northwest.

It's the story of massive Fort Peck Dam, built in Doig's home state of Montana in the 1930s during the Great Depression. At the time, it was the largest earth-filled dam in the world.

"I call it my 'Montana-Russian novel,'" Doig explains cheerfully. "It got the appropriate scale and heft to it."

The yet-untitled Fort Peck story is a nice contrast to Doig's most recent book, "Heart Earth" (Atheneum) is a brief but moving remembrance of his mother, who died of asthma during World War II when Doig was only 5 years old.

"Heart Earth," recently on Northwest best-seller lists, is told through a little boy's memory and letters that Doig's mother wrote to her brother, who was serving on a destroyer in the South Pacific at the time.

The book, soon to appear in paperback from Simon & Schuster, is a "prequel" to Doig's first book, "This House of Sky" (1970), which was nominated for a National Book Award.

That earlier book is Doig's account of being raised by his father and his maternal grandmother, who joined in a truce to herd sheep as well as a young boy over the vast grasslands of eastern Montana.

Doig is best known, however, for his trilogy of novels, "English Creek," "Dancing at the Rascal Fair" and the recently completed "Ride With Me, Mariah Montana." His other books include the haunting novel, "Sea Runners," set along the Northwest coast during the early 19th century, and "Winter Brothers," a nonfictional account of Doig's life set against that of James Swann, a Pacific Northwest pioneer and American Indian agent.

Doig is also a very nice guy who several years ago, with wife Carol, left the snows of his native Montana for the warm dampness of Seattle.

At 54, he is a red-bearded, cheerful Scot whose history may be loosely traced through the McCaskill clan, a family featured in his trilogy.

Still, the question is: Why Fort Peck Dam?

"It has nothing to do with a family connection," Doig explains, "though the main characters, the Duffs, are related to some of the people related to the McCaskills.

"No," he adds, "I was fascinated by the boom town aspects of the project. The radical politics and the impact of Roosevelt's New Deal on the people of Montana, who then were 'way to hell and gone.'"

Building the dam took 10,000 workers — and 10,000 camp followers," Doig says, "many working in the brothels of nearby Happy Hollow."

Hiring began in 1933, and the people hired were all locals, mostly "starved-out" farmers who were put to work immediately clearing brush and cottonwoods for 25 cents a day.

"That wasn't too bad for people who didn't have a nickel," Doig says. "Almost anyone you talk to of any generation had a relative or someone they knew working on the dam."

Interesting is the fact that an aerial photograph of the dam — four miles across, 250 feet high — was the cover photo on the first issue of Life magazine, published in 1936. (The photo was taken by Margaret Bourke-White.)

Fort Peck had a Bolshevik sheriff, Doig points out, which leads naturally to another issue in the book — what Doig calls "the 20th century's main wrestling match in politics" — communism vs. democracy.

And most of all, there were questions about the land.

"The project, the biggest of its kind since the Panama Canal, wouldn't pass an environmental impact statement today," he said. "It was simply to put people to work. The dam was not for irrigation or electricity, but for flood control and navigation on the Missouri River — which hadn't changed much since Lewis and Clark passed through."

After the Fort Peck novel, says Doig, he will abandon Montana and his family to work on a novel set during the Cuban missile crisis of 1962, involving such characters as President Kennedy, Fidel Castro and then-Secretary of Defense Robert McNamara.

"I'm glad to be going back to fiction," Doig says. "It's a looser, more galloping schedule to have, and much more enjoyable. Especially historical fiction. I like the historical law of gravity. I want to know the larger patterns of the period.

"And no," he adds with a grin, "I'm not 'stuck in Montana,' as some people say. The dam just happened to be there."
These were last week’s best-selling pop singles according to Billboard:

1. I’ll Make Love to You – Boyz II Men
2. Endless Love – Luther Vandross and Mariah Carey
3. All I Wanna Do – Sheryl Crow
4. Stay (I Missed You) – Lisa Loeb and Nine Stories
5. When Can I See You – Babyface
6. Wild Night – John Mellencamp and Me’Shell Ndegéocello
7. Stroke You Up – Changing Faces
8. At Your Best (You Are Love) – Aaliyah
9. Never Lie – Immature
10. This D. J. – Warren G.

Aquatic theme
Site Line Gallery’s theme ‘Water, Metal and Light’ is continued throughout the gallery with luminous aquatic photos by Gay Lin Gorden and forest and fountain photos of David Stein. The gallery is located at 422 Legon Way S.E., Olympia.

Here are last week’s top selling books from Four Seasons bookstore:

1. “Consider This Senora,” Harriet Doerr
2. “Snow Falling on Cedars,” David Guterson
3. “Half Asleep in Frog Pajamas,” Tom Robbins
5. “Heart Earth,” Ivan Doig
6. “ Politically Correct Bedtime Stories,” James Garner
8. “Shipping News,” Anne Proulx
9. “Smilla’s Sense of Snow,” Peter Hoeg
Stories of Montana

Montana Memories

Ivan Doig

An Interview by Tom Auster

Probably the original impulse behind the writing. I would very much like to be a Montana writer. My dad was a Montana writer, and he had a deep sense of the Montana landscape and all life. Doig had been on the homestead in 1901, and his parents had come over from Scotland no more than ten years before. And so the entire compartment of American history of the Doig was readily available, either in his memory or what he had heard from his parents. So there was kind of an immediate feel back through three generations, the full scope of us being in America and in the West.

BTB: Seems natural you would want to write about it.

ID: It seemed like the thing to do. Then I made a U-turn back to history from journalism. I thought I was going to be a journalism professor, but I wanted to try and bring some historical perspective to reaching journalism. As I looked around at the graduate degrees in journalism at that time, they were either business oriented or communications theory oriented. I thought of playing on both of those houses and I thought neither had anything to interest me at all. So it became kind of an excuse to spend three years getting the Ph.D. in history.

BTB: What made you decide to switch to books? Were you kind of a journalist?

ID: I was hired as a full-time professor at the University of Montana, but I was also working on a book project. I decided to look into something else that was of interest to me. So I wrote a novel, The Big Sky, which was very well received with the Montana Homesteaders. I wrote it in 1961, and it was published in 1962. The book sold very well, and it was a big hit. So that's how I got into writing full-time.

BTB: How did you get into that kind of journalism?

ID: I had been at the Montana State University for a number of years and I had become involved in the Montana political scene. I had written for the Montana State University newspaper and for the state legislature and for the Montana Business Journal. I had become very involved in the Montana political scene, and I decided to write a book about it. The book was published in 1967, and it was very successful.

BTB: What was the inspiration for The Big Sky?

ID: The inspiration for the book was the idea of the American west. I had been in the west a lot of my life, and I had been in Montana a lot of my life. I had grown up in Montana, and I had been involved in the Montana political scene. The book was a way of capturing the essence of the Montana west.

BTB: What were some of the challenges you faced while writing The Big Sky?

ID: One of the biggest challenges was trying to capture the essence of the Montana west in a way that was accessible to a wide audience. I wanted to write a book that would be enjoyed by both locals and tourists. I had to balance the local flavor of the book with the appeal of the story to a wider audience.

BTB: How did you go about researching the Montana political scene?

ID: I had been involved in the Montana political scene for a number of years, and I had a lot of contacts. I knew a lot of people who had been involved in Montana politics, and I was able to get a lot of information from them. I also used a lot of published sources, such as newspapers and magazines.
Gone fishin’ . . . for the New West

OSEPH — There never was a plan. That’s the first thing that Rich Wandschneider wants everyone to know. There never was a plan. “It just sort of happened.”

Back in 1986, Kim Stafford — the shaman of Stumptown syntax — organized what he called “a gathering” of Western writers on the campus of Lewis & Clark College.

Much grumbling was heard that weekend from writers who showed up in the city with hope on their shoes. Webfoot, they said, invariably insist that their valley is the epicenter of erudition.

One arch drysider was Wandschneider, a great elk of a guy, who some years earlier had launched the least likely of careers. He opened a bookstore in Wallowa County, a place where cougar darn near outnumber citizens.

If writers really wanted to gather in the heart of the Western experience, he said, they should head to the high Wallowas. So the next year, they did just that.

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There never has been a star system at the gathering that Wandschneider calls “Fishtrap.”

No fat stipends lure big-name scribes. This is no more market for manuscripts. Agent groups are quickly flushed out, then ritually drowned in the conveniently nearby — and deliciously bottomless — lake.

The currency of Fishtrap is ideas. This remarkable, and still remarkably isolated, top right corner of Oregon — Joseph is 363 miles from Portland — offers little in the way of upscale amenities.

Fishtrap features rustic cabins, simple fare and an old mountain Methodist meeting hall that can be way too hot and way too cold in the same hour.


The sole qualification: Participants have to believe that the pen is mightier than the horse.

Writers here last week included Ivan Doig and Alvin Josephy, Craig Lesley and Harold Johnson, Richard Garcia and Jeanne Wakatsuki, Valerie Miner and Ashland’s Sandra Scuffied — the most underrated novelist in our state.

Doig, who has a long-standing reputation for avoiding these literary love-ins, confessed that he was drawn to Fishtrap this time around, not by the promised pantheon of prose-aholics but by the appearance of Richard White, leading “new historian” of the West.

And, indeed, it was White who proffered the most provocative thinking of the ’94 session with his analysis of much of Western history as a tapestry of ironies stitched with wistful thinking.

He reminded his audience that the West, through its heady first century of white occupation, remained “a hardscrabble, dirt-poor, contentious place.” Then along came World War II and, in the name of national security, suddenly into the West came capital, population and an industrial base — the Holy Trinity of development that Western boosters had been craving for decades.

Here then was the first great irony: Despite its almost pathological fondness for notions of independence and self-reliance, the West largely exists on the largesse of the federal government.

Most poignantly, Smith spoke of a recent shift in Western perspective. Westerners who, contrary to their Big Sky self-image, remain an overwhelmingly urban, not rural, people long focused on talk of tomorrow’s harvest.

“When a Westerner showed you a place,” says White, “he showed you what it was going to become.”

Suddenly, however, almost without anyone noticing, this Best West, this True West, has become a matter of retrospection rather than of hope.

All this makes for pretty heady stuff in a town where out-of-work loggers stand in food-stamp lines beside Lyra-clad lovelies buying their brut and brie.

Especially at 5 a.m. when the heat already mirages across the valley floor and I watch dawn’s cowboys slip down from the treeline to make hay before the sun shines.

I think I’ll take a break from writing and head down Main Street. This, after all, is the New West. There must be a cappuccino cart around here someplace.

Jonathan Nicholas’ column appears each Sunday, Tuesday and Thursday. Reach him by phone at 221-8583, by fax at 294-3029 or by mail at 1320 S.W. Broadway, Portland 97201.
Last week's best sellers in the Northwest, as reported by Pacific Pipeline Inc., a regional book distributor based in Kent.

**Hardback fiction**

1. "Disclosure"  
   Michael Crichton  
8. "Fly Fishing Through the Midlife Crisis"  
   Howell Raines  

2. "The Book of Guys"  
   Garrison Keillor  
9. "Soul Mates"  
   Thomas Moore  

3. "The Bridges of Madison County"  
   Robert James Waller  
10. "Having Our Say"  
    Sarah Louise & Annie Elizabeth Delany with Amy Hill Hearth

4. "Like Water for Chocolate"  
   Laura Esquivel

5. "The Voyager"  
   Diana Gabaldon

6. "Bad Love"  
   Jonathan Kellerman

7. "Philadelphia"  
   Christopher Davis

**Trade paperbacks: nonfiction**

1. "Care of the Soul"  
   Thomas Moore

2. "The Road Less Traveled"  
   M. Scott Peck

3. "The 7 Habits of Highly Effective People"  
   Stephen R. Covey

4. "Return to Love"  
   Marianne Williamson

5. "Get Your Act Together"  
   Pam Young & Peggy Jones

   Henry Beard & Christopher Cerf

7. "Bottoms Up!"  
   Joyce L. Vedral

8. "Your Money or Your Life"  
   Joe Dominguez & Vicki Robin

9. "The Good Samaritan Strikes Again"  
   Patrick F. McManus

10. "This House of Sky"  
    Ivan Doig

**Hardback nonfiction**

1. "Embraced by the Light"  
   Betty J. Eadie

2. "The Hidden Life of Dogs"  
   Elizabeth Marshall Thomas

3. "The Book of Virtues"  
   William J. Bennett

4. "Stop the Insanity"  
   Susan Powter

5. "A Woman's Worth"  
   Marianne Williamson

6. "Ageless Body, Timeless Mind"  
   Deepak Chopra

7. "Men Are From Venus"  
   John Gray

8. "The 7 Habits of Highly Effective People"  
   Stephen R. Covey

9. "Return to Love"  
   Marianne Williamson

    Henry Beard & Christopher Cerf
Voices of New West

More Dreamers Than Desperadoes in Short-Story Collection

PAPERBACKS
By Dolores and Roger Flaherty

Gun-toting outlaws and cowboys familiar in Wild West lore have given way to characters more like the rest of us in Dreamers and Desperadoes: Contemporary Short Fiction of the American West, edited by Craig Lesley (Dell/Laurel Paperback Original, $12.95).

Dreamers outnumber desperadoes in these 46 stories, where men and women isolated by choice or circumstance try to make terms with the world they hold at a distance. Their tales unfold on ranches and Indian reservations, in timberlands and RV parks, in strikebound mining towns and suburban shopping malls. But even in the most urban and urbane setting, loneliness dominates the landscape.

In Ivan Doig's "Winter of '19," two men struggling through a Montana blizzard find their greatest strength in the enmity built in 30 years of ranching together. The story, excerpted from Doig's novel Dancing at the Rascal Fair, has the collection's oldest historic setting and its most traditional view of the landscape, as a hostile force to be subdued and conquered.

A sharply different West is offered in "Buried Poems" by Terry Tempest Williams. In this brief tale, events take a surprising turn for an anthropologist who roams the Utah desert, burying poems for future excavation in the expectation that "his poetry will be held as an artifact, mulled over by minds that will follow him."

Humor leavens the collection, as in Ron Carlson's two offerings, "Bigfoot Stole My Wife" and "I Am Bigfoot," recounting the sudden disappearance of a woman from the viewpoint of her vaguely bereft husband and her abductor. David James Duncan's "Science Meets Prophecy," from his novel The Brothers K, is a hilarious version of the family life of "an athletic millworker, a patriarchal matriarch, four testostereous teenage boys and a tautology of first-grade girls."

Elizabeth Tallent's "Migrants" and James Houston's "A Family Resemblance" present the West as seen by new immigrants. In "Sleepwalkers" by Ursula K. LeGuin, a seemingly uncomplicated motel maid is revealed to be the survivor of terrible family violence. Tess Gallagher's "Girls" portrays the efforts of two elderly women to understand their hard lives. "Personal Silence" by Mylv Glass gives a futuristic glimpse into a world dominated by environmental warfare.

Ivan Doig: A sensitive voice of the West.

This may be regional fiction, but it is not provincial.

Who Will Tell the People?, by William Greider (Touchstone, $10). The writer for Rolling Stone and former Washington Post editor ponders for democracy, exposing the junk-flam, posturing and self-aggrandizement that have come to characterize our politics, undermining our constitutional heritage.

The Rapstone Chronicles, by John Mortimer (Penguin, $14). Speaking of politics, consider Leslie Tittmuss, the fictional petit bourgeois English Conservative Party MP. Tittmuss is humorously depicted as a male Margaret Thatcher, humorless to the bone, annoyingly pompous and tough. The book brings under one title the novels Paradise Postponed and Tittmuss Regained, which were adapted for television. Mortimer is also author of Rumpole A La Carte (Penguin, $10), six stories featuring London barrister Horace Rumpole now being shown on public television.

Give War a Chance, by P. J. O'Rourke (Vintage, $12). Savage humor characterizes this collection of articles that cover wars, rumors of war and rumors of peace with side trips into the topics of drug testing and Dr. Ruth. O'Rourke is the author of the acerbic best seller, Parliament of Whores.

We Were Always Free, by T. O. Madden Jr. (Vintage, $12). In 1949, Madden found a trunk in his attic that unveiled the history of a free black family from Virginia through official papers, letters and business records. The family name came from Mary Madden, an Irish immigrant who in 1758 bore a child, Sarah, whose father was probably a slave owned by James Madison, the father of the future president. Although born free, Sarah was indentured to Madison until age 31 to "pay off the fine of her birth."

New on the mass market racks: Waiting to Exhale, by Terry McMillan (Pocket, $5.99), a best-selling novel offering a funny serious look at male-female relationships among African Americans; The Silent Passage, by Gail Sheehy (Pocket, $5.50), a look at menopause as "the gateway to a second adulthood" offering medical and psychological insights; Sacred Lies, by Dianne Edouard and Sandra Ware (Bantam, $5.99), a sexy spy novel featuring a female spook forced to choose between a killer agent and a priest; The Secret Sisters, Ann Maxwell (Harper, $5.50), a romantic adventure sending a New York fashion writer back to her native Southwest in search of her missing fashion-model sister, Downtown, by Ed McBain (Avon, $5.99), a mystery puzzling out the strange misadventures of an orange-grower framed with murder and pursued by the mob; Once in a Blue Moon, by Fannie O. Williamson (Dell, $4.99), a historical romance uniting a tiresless adventurer and heroic woman on the windswept Cornish moors.
"Another Birthday Celebration" opens Friday at Salt Lake City's Another Language Performance Studio, 345 W. Pierpont Ave.

The concert looks at the dark side of birthdays filled with celebratory clothes, presents, cakes, videos, music and accompanying anxieties.

Performer Victoria Panella said, "We all have birthdays. . . . Some years they go better than others, and this year, well, we're all getting older."

Director and performer Carolyn Wood said, "I hate birthdays. They bring out the worst in people and make everyone over the age of 12 cranky and miserable. Even children get cranky because their expectations are always greater than the reality. People torture you on your birthday and you have no control over it. At Christmas you can share the guilt. But on your birthday, it is all your fault."

This DTC return to natal day celebrations is a sequel of sorts to "Debbie's Day: A Birthday Celebration," which premiered eight years ago.

Ms. Panella described that show as "wild, crazy and funny. This new work is also that way, but many of us have reached new milestones in our own birthdays this year and the temptation to explore the darker side was too much fun to resist."

Other company members performing will be Jack Droitcourt, Marina Harris, Susie McGee, Tina Misaka and Deva Whitney.

Performances continue Saturday and May 28 at 8 p.m. Tickets are $5, $8 and $10. A fundraiser for the company will be offered May 29 at 7 p.m. The $25 ticket will include a cake contest, an auction and birthday cake after the show.

Doig tours state

Western writer Ivan Doig, author of Dancing at Rascal Fair, English Creek and Ride With Me, Mariah Montana, will lecture this week on "The West as Heart Earth" for the Utah Humanities Council.

The free lectures will take place at Piute High School, 550 N. 100 West, Junction, Monday, 7:30 p.m.; Layton High School, 440 Wasatch Drive, Layton, Wednesday, 8 p.m.; and Union High School, 135 N. Union, Roosevelt, Thursday, 7:30 p.m.

Mr. Doig's first book, This House of Sky, was nominated for the National Book Award in contemporary thought. The author, who was born in Montana, lives in Seattle, where he has just completed Heart Earth, a companion book to This House of Sky.
Doig combines research, craft

By JANELLE BIDDINGER

"Soon before daybreak on my sixth birthday, my mother's breathing wheezed more raggedly than ever, then quieted. And then stopped.

"The remembering begins out of that new silence..."

So begins "This Landscape of Sky: Landscapes of a Western Mind," Ivan Doig's 1978 memoir of the years following his mother's death from asthma in the closing months of World War II.

The memoir, which was nominated for a National Book Award, looks thoughtfully at the rough-finished cowboy father and his maternal grandmother, who first battled, then joined ranks to raise Doig.

Doig's father appears larger than life, a product of the rugged Montana landscape.

But always missing has been that soft-voiced, feminine image so important to a boy. Doig's life, says, was deeply marked by that early, unintended abandonment by his mother.

And now, in a sense, Doig has found his mother. "Heart Earth," to be published in early September by Macmillan, is what he calls a "prequel" to "This House of Sky." That book began with the last summer of his mother's life: "Heart Earth" looks at the woman herself.

Doig was in Salt Lake City recently to present a lecture sponsored by the Utah Humanities Council and he took a moment, over a glass of iced tea, to talk about this new-found vision of his mother.

"I come to the conclusion in 'Heart Earth' that nobody got over my mother," he said.

Doig's memory of his mother in "This House of Sky" is of a woman fine-boned and delicate, but at home in the Montana mountains she loved so much. From old photographs, he pulls an impression of "eyes which are almost too calm and accepting," of her "roundish, slightly wondering face." Still, writes Doig, "the one thing which would pulse her alive for me does not come. I do not know the sound of her voice, am never to know it."

It was with the death of his uncle, his mother's brother, that he first heard his mother's voice go, in letters. His uncle bequeathed him these letters written by his mother — letters that Doig had not known existed.

But here they were, and Doig, nearly 45 years after his mother's death, was first able to follow the unfolding of her thoughts, her excursions of her mind.

"There was a particular thrill in looking back at these letters, because she's a pretty good writer, not in a high literary terms, but she had a nice wicked eye," he said. "Everybody says how soft my mother's voice was, yet I find from her letters that she didn't always have a soft eye. She sometimes had a pretty good, hard Western eye."

The letters date from late 1945. Doig had moved with his parents to Arizona, where his dad had settled the family in a defense housing project while he worked at a defense plant. The move south was motivated by the hope that the dry air would help his mother's asthma. Instead, Doig's father fell ill from appendicitis. "And so, the first of these letters to her brother are her saying openly, 'I need a shoulder to cry on,'" said Doig.

Since the publication of "This House of Sky" 15 years ago, Doig has written several other books, including a trilogy of novels about a Scottish family that homesteads in Montana, and the family's descendants — "English Creek," "Dancing at the Rascal Fair," and "Ride With Me, Marah Montana.

But with "Heart Earth" Doig says he's returned to the rich style of writing that marked "House of Sky" — although, he adds, "This is a shorter, faster book."

The danger in writing from years-old memories about such a loss as the death of a mother is that the subject may appear more than human. And Doig concedes that. But, he adds, "I imagine the largeness of life is what a writer's interested in. ... I'm using this chance to see people as large as I can find them."

Doig pays close attention to research, and craft; he's been quoted as saying: "I carry a notebook and I try to work (these) stubborn substances into becoming the hardest alloy of all — a good story."

Research has been difficult, he says now, because his books focus on subjects not easily found in the library's card catalog. The homesteading of Montana in "English Creek," for instance, simply hadn't been studied, and "some of it very stubborn to lay hands on."

The time goes for the book Doig is now working on — a "Russian-sized" novel about the building of Montana's Fort Peck Dam in the 1930s. Little has been written about what Doig describes as "the dozen construction towns which had sprung up overnight on what had been bald prairie," where prostitutes and all-night bars gave an air that must have been present during the gold rush.

"As for craft, it can be stubborn because, as Doig believes, fine writing takes hard work and patience. Like fellow writer John McPhee, Doig admits to spending weeks, even years, refining sentences. The opening sentence of "This House of Sky," for instance, was rewritten some 75 times. "It's a matter of shaping it. It's a matter of making it be the most it can," he says.

Perhaps, he muses, this attention to the finetuning of words is a Western trait. Author Wallace Stegner possessed it, as does Doig, whose work has been described by Stegner this way: "Here is the real Montana, the real West, through the eyes of a real writer."

In the West, says Doig, "You get writers who know their land, the people they grew up with."

And, as well, writers who know their subject. Doig recalls a statement by fellow Montanan Norman Maclean, the author of "A River Runs Through It": "He used to say, 'When I tell you how to pack a mule, by god, that's how you pack it.'"

Says Doig, "Maybe it's from growing up in land where if you don't get it right it can kill or maim you. So a lot of us writing out here are very serious about our craft."
The stones know by Robert Dana

Fire says, "The flesh, the flesh."

Water says, "Hair."

The air says, one or two feathers in a field of wheat.

Earth says, "Sweat."

The mowing dashes with the shadows of passing clouds.

I say to my son,

"Write your name on everything that's yours."


mournning members of Congress have exemplary records of voting for women's rights. In either case, the good may outweigh the harm. The legislation gets passed, the moral urgency of Malcom's essays transcends their marginal or esoteric subject matter. She has a wicked way with the long sentence, which often ends with a stinger, like a scorpion's tail. And few have ever written as clearly as she about that strangest of truth-mining operations, the excavation on the psychiatrist's couch.

fiction

MAZURKA FOR TWO DEAD MEN by Camilo José Cela, translated from the Spanish by Patricia Haugnaard (New Directions: $22.95, 312 pp.) In this 1983 novel by Nobel Prize-winning author José Cela, the mazurka of the title is played by a blind whorehouse accordionist on two occasions only, when Baldomero (Lionheart) Gamuzo is killed in 1936, at the outbreak of the Spanish Civil War, and when his brother Tamis avenges the murder in 1938. But the mazurka also is the novel itself. Like a musical composition, it arranges apparently random bits of history, legend, gossip, superstition, humor and bawdiness in calculated ways so that meaning authenticity is central to them all.

JOURNEY TO THE INTERIOR AND OTHER STORIES by Lawrence P. Spingarn (Peregrine Press: $11.95 paper, 103 pp.) Veteran Los Angeles Times and fiction writer Lawrence P. Spingarn makes an odd mixture of these 10 stories. They are subtle yet melodramatic, knowing yet somehow amateurish. Spingarn has little gift for dialogue; he writes in a dusty idiom that commemorates his descriptions of the present without bringing the past to life. Still, these stories have variety, and something about them that keeps us off balance.

A professor's daughter has a love-hate relationship with the girl her father seduces. A young man confronts an uncles who collaborated with the Nazis. A Nevada woman takes out her resentment of her exer-do well husband on his ailing father. An Egyptian pasha writes to a guilt-ridden English missionary a 1939, in praise of a mermaid changes the luck of a French customs inspector. The screams of tortured prisoners uninge a writer in Greece.

The awkwardness of Spingarn's stories—the writer's words are immediately followed by a coup of suicides), the insistent prose—is in the foreground. The subtlety is hidden. In some cases, the plot is clear but the characters' perverse nature comes as a surprise; in others, it's the plot that must be traced, like an underground river, across a field of relationships that seem to have played themselves out.
NONFICTION

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The result was "This House of Sky," the memoir whose appearance 15 years ago established Doig as one of the leading "sagebrush writers"—modern folks who write about the rural West without necessarily writing Westerns. Since then, he has become known for novels ("Dancing at the Rascal Fair," "Ride With Me, Mariah Montana"), but "Sky" has quietly retained its appeal. Hence this anniversary edition.

In retrospect, "Sky" seems an unlikely debut—a long book that shies away from most of the commercial kinds of excitement. What distinguishes it, besides a wealth of detail, is a lyrical style muscled with active verbs ("A bow of meadow makes the riffled water curl wide to the west... A low rumple of the mountain knolls itself up watchfully") and what reveals itself to be a story of uncommon devotion.
Range Writer
Tom McGuane Reinvents the American West
By Joan Smith
Photos by Bruce Weber
MONTANA
THE LAST LITERARY FRONTIER

Some of the best American writers have abandoned the “Great World” for a good place — and a shot at a good life.

BY WILLIAM KITTREDGE
it is almost impossible to sort recent storytelling in Montana into schools or even traditions. And that's good, as I see it, a sure sign of maturity. Our writers are no longer paying much attention to the old hidebound mythology of the Western; they are writing from their own experiences, discovering and defining their own demons and battles, engaged in the constant business of the artist — renaming the sacred.

In 1974, the Native American writer James Welch published Winter in the Blood, which a New York Times Book Review critic called an "almost perfect first novel." Among other things, Winter in the Blood is a quite unflinching look at the possibilities of reservation life on the Montana Hi-Line, a story concerned with finding a meaningful life in connection with a place distant from the so-called Great World, which is nevertheless made sacred by the history of a people.

Winter in the Blood gave considerable heart to an emerging group of writers who had elected to stay and work in Montana, writing about Montana subjects. It was a work that said a thing they wanted to hear, about staying home. It was also an artistic success.

Then in 1976 Norman Maclean published A River Runs Through It. Maclean had retired from a long and distinguished career at the University of Chicago in 1973, determined to try his hand at some stories about growing up as a Presbyterian minister's son in western Montana. In the title novella, with the constraint of an impeccable, resonating style, Maclean details for us the story of his father and himself and his mother and the death, in 1937, of his brother, Paul, the transcendent fly fisherman.

"A River Runs Through It" is a story about delineating the ways in which we can and cannot help one another, in the unlikely event we might know what help would be. Its glory lies in Maclean's willing reverence, always implied in the precision of his language as he goes at his business of naming the sacred aspects of his own life. And there's more. Perhaps the story's most profound glory lies in Maclean's ability to convince us that all of our lives contain elements that are sacred on any scale of things. Quirky and idiosyncratic as it is, "A River Runs Through It" is to me as valuable as any other single piece of American writing.

James Crumley left the University of Montana in 1969, but like so many he kept coming back and writing about Montana. In 1975, he published Wrong Case, which takes place in the bars and along the highways between various wildernesses in Montana, both real and metaphoric. Crumley had moved the hard-boiled detective novel out of Los Angeles to the rural West; it was a brilliant notion. Detectives guide us down the mean, bewildering streets of our times; and Milo is our Virgil, leading us through the circles of corruption in a very real Montana we hadn't seen in books before. Wrong Case was followed by The Last Good Kiss (which starred a fat poet much on the model of Dick Hugo) and Dancing Bear. These books are honest and smart and contain some of the most insightful writing we have about contemporary life in the American West.

About this time Tom McGuane began to write about his chosen
TREE SONG

Between dirt dark and giddy sky
Straight, twisted, mountains, mudflats,
Where we bloom.
Limbs that wait and wave,
Noble Silence for a lifetime's talk.

Across the hill the pollen blows
A cloud of orgies in the boughy air —

Are we our black wet roots
Or do we live by light?
One hand grips, the other makes a sign.
Scanning slope or gully where it soon must lie.

I lay
This punky mossy gnarled and
Useless scab-barked worm-ate
Seedless wore-out loggy body
— with a great crash —
Down.
My secret heartwood no bud ever knew.

— Gary Snyder, Kyoto, 1957

Gary Snyder, who lives in the Sierra foothills near Grass Valley, was a nominee for the 1992 National Book Award. "Tree Song" was issued in a limited edition by James Linden in 1986, with photography by Michael Mundy.
home ground in Montana. He'd included some Montana episodes in *The Bushwhacked Piano* (1971), but when I read "The Heart of the Game" in *Outside* magazine, I realized that McGuane had moved in to stay. He wrote: "He (the buck) wasn't in the browse at all, but angling into invisibility at the rock wall, racing straight into the elevation, bounding toward zero gravity, taking his longest arc into the bullet and the finality and terror you have made of the world, the finality you know you share even with your babies with their inherited and ambiguous dentition, the finality that any minute now you will meet as well." The language was always gorgeous, and now it was directed toward us.

Rick DeMarinis came to Montana in the Air Force and was stationed in Havre. He studied with Dick Hugo during the 1960s, went away to various teaching jobs, and came back to Montana in the 1970s. Working from a relentlessly modernist vision, DeMarinis' fiction has been deeply admired by other writers for almost two decades. He never leaves us comfortable in our preconceptions as he tells us news we often don't want to hear, performing the true work of an artist, helping us re-examine ourselves. All of this is evidenced by *The Burning Women of Far Cry* (1986), a story of a modern Montana where romances of any dimension do not thrive. He recently won the Drue Heinz Literature Prize for his book of stories, *Under the Wheat* (1986). The wide popularity that his work deserves must be only around the corner.

Mary Clearman Blew, another writer less well-known than she ought to be, studied in Missoula and Missouri and then returned to the high plains of central Montana to teach at Northern Montana College in Havre and to write about that piece of the world where she had grown up. Her stories have twice been included in the annual *Best American Short Stories* collections, and in 1977 the University of Missouri Press published her book of stories, *Lambing Out*. It is our misfortune that she interrupted her writing to spend a number of years as dean of arts and sciences at Havre, a job that left her little time to write; it is our good luck that her situation has changed. Mary Blew illuminates the things she knows about, living amid the ranchland people of central Montana, with candor and insight, and we don't get many like her in any generation. We should cherish them.

Ivan Doig went from Valier High School to Northwestern University and then spent some years as a magazine journalist and editor. Like Norman Maclean, Doig had a tough time finding a publisher for his autobiographical book about growing up in Montana, *This House of Sky* (1978). But when the book was finally in print, it attracted a considerable local and national audience and a nomination for the National Book Award. Doig is currently in the midst of publishing a trilogy of novels set in his home country along the Rocky Mountain Front. The first, *English Creek*, came out to considerable notice in 1984; the second, *Dancing at the Rascal Fair*, to even better word of mouth in 1987. The trilogy is drawing a justifiably large national readership to its examination of Montana life along the Rocky Mountain Front over a long sweep of years, a precise evocation of life as it was and how it got to be the way it is.

But Doig’s reputation is still irrevocably anchored to his accomplishment in *This House of Sky*, a book that so vividly rewarded readers who were “longing for an explicable past.” And more. Readers keep coming back to *This House of Sky* to renew connections with Doig’s people. It is his success in connecting the affections of his readers to his major characters, his father Charlie and his grandmother Bessie Ringer, that established *This House of Sky* so centrally in the canon of major Montana literature. Bessie Ringer and Charlie Doig were real people, of the kind we understand and care about in Montana, and so we care deeply about their story, because it is in so many ways our own.
By the late 1970s, a renaissance of wonderful narrative writing was clearly on the bloom in Montana. Jim Harrison came to visit McGuane and wrote *Legends of the Fall* (1979), a novella that is regarded by a large public as one of the most vivid and compelling stories ever written about Montana.

A year later, in 1980, Steven Krauzer and I were editing an edition of the literary magazine, *TriQuarterly*, which was to be devoted to stories about the American West. We got some work from a man named David Quammen, who had come to Montana with a novel published in his senior year at Yale and a Rhodes Scholarship behind him. He had worked as a bartender in Missoula and a fishing guide in Ennis. We published a story called "Walking Out," which details a father/son hunting trip into the Crazy Mountains. The story has since been anthologized nationally maybe a half-dozen times. Quammen has gone on to become one of the finest natural history essayists in America, a career capped in 1987 by the National Magazine Award for Essays and Criticism.

Richard Ford is a man at a delicate place; at this writing he is emerging as one of those fortunate few American writers who have been identified in the popular mind as likely to have a major career. Ford seems to have lived everywhere at one time or another. He grew up in Little Rock and Jackson, went to school in Ann Arbor and Los Angeles, lived in Mexico and New York City, taught at Princeton and Williams, moved to the Mississippi Delta, and then to Montana. (Ford has since moved to New Orleans: ed.) His writing reflects the width of sympathy and unrest and speculation that led him to try so many homes, that restlessness that seems to find its proper residence in the American West. This is true not only of Ford, but also of other writers who have come to settle in Montana, such as David Long and Patricia Henley.

I remember reading a story of Ford's called "Rock Springs" when it first appeared in *Esquire* in 1982 and wondering how these outsiders should be able to write so accurately about the West, often more insightfully than many of us who have lived here all our lives. Much of the answer lies of course in the amount of time they have spent learning their craft, learning to see and pay attention to the life around them. But there are other answers that may be of more interest, at least to other writers in the American West who presumably have spent their own time honing their craft.

I am talking about the perceptions of people who have moved around extensively, looking for places and people they can identify with as uniquely valuable and who then can live with them in emotional comfort. In America these days, that's a tall order.

From Ford and Long and Henley we get stories about escape from that threatening world, in which the only hope seems to lie in finding a calm place where we can go at some decent tasks, engage in straight talk with a few friends, and find a lover with whom to share life as truly as we can manage. Behind this escape we sense a certain rattled despair. We also sense a profound relationship with the truths of our own lives here in Montana, where so many of us have lived an elaborate history of getaway.

This seeking after a good place in which to conduct a good life is the most evident pattern in Montana narratives. In this we are together, both natives such as Maclean and Welch and Doig and those who came from somewhere else such as Hugo and DeMarinis and Crumley and McGuane and Ford. So many of their stories seem to be focused mainly on naming, one way or another, what they value in the Montana they were born to or found. What we find in their stories, over and over again, is talk of home, lost or sought after, or in some conditional way discovered or rediscovered — the possibility of a coherent life in a last best place.

Reprinted from The Last Best Place: A Montana Anthology, *University of Washington Press*, with permission of the author. William Kittredge is a professor of English and creative writing at the University of Montana. He is the author of *The Van Gogh Field, We Are Not In This Together and Owning It All*. His short stories and essays have appeared in Harper's, Outside and other national magazines and journals.

Photographs are courtesy of Travel Montana in Helena, Mont. (800-548-3390).

Sunday, December 6, 1992 ★ IMAGE ★ 17
**What the Stones Know**

By ROBERT DANA

Fire says

“The flesh. The flesh.”

Water says

“Hair.”

The air says

one or two feathers in a field of wheat.

Earth says

“Sweat.”

The moving dazzles with the shadows of passing clouds.

I say to my son,

“Write your name on everything that’s yours.”


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**MAZURKA FOR TWO DEAD MEN**

by Camilo José Cela

translated from the Spanish by Patricia Hausgard (New Directions: $13.95; 320 pp.) The 1993 novel by Nobel Prize-winner Camilo José Cela, the mazurka of the title is played by a blind whorehouse accordionist on two occasions only: when Baldomero (Lionheart) Gamuzo is killed in 1936, at the outbreak of the Spanish Civil War, and when his brother Tanis avenges the murder in 1939. But the mazurka also is the novel itself. Like a musical composition, it arranges apparently random bits of history, legend, gossip, superstition, humor and badinage in calculated ways so that meaning emerges from repetitions, recurrences, themes broken off to be completed later.

This isn’t as complex as it sounds. Readers used to conventional narratives should have little trouble following this one. The point of Cela’s experiment is to immerse the story in its context—a backward, rural area (Galicia, at the north end of Spain)—where life hasn’t changed much since medieval times and where people are bound by a web of family ties and regional mythology that, during the war, is torn by the impact of the modern world. Meanwhile, Cela never forgets that the mazurka is a dance. He writes with gusto about that fundamental two-step of human existence: sex and death.

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**JOURNEY TO THE INTERIOR AND OTHER STORIES**

by Lawrence P. Spingarn (Perseval Press: $11.95 paper; 103 pp.) Veteran Los Angeles poet and fiction writer Lawrence P. Spingarn makes an odd mixture of these 10 stories. They are subtle yet melodramatic, not exactly yet somewhat amateurish. Spingarn has little gift for dialogue; he writes in a mystic idiom that compromises his descriptions of the present without bringing the past to life. Still, these stories have variety, and something about them that keeps us of balance.

A professor’s daughter has a love-hate relationship with the girls her father seduces. A young man confronts an uncle who collaborated with the Nazis. A Nevada woman takes out her resentment of her ne'er-do-well husband on his ailing father. An Egyptian pasha writes to a guilt-ridden English missionary in 1888. The statue of a mermaid changes the luck of a French customs inspector. The screams of tortured prisoners unites a writer in Greece.

The awkwardness of Spingarn’s stories—the writer’s workshop plots (including a couple of suicides), the insistently present setting in the foreground, the subtlety that is hidden. In some cases, the plot is clear but the characters’ perversity nature comes as a surprise; in others, it’s the plot that must be traced, like an underground river, across a field of relationships that seem to have played themselves out.

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**THE SMITHSONIAN BOOK OF BOOKS**

by Michael Olimert (Smithsonian Books: $45; 320 pp.) The habit of reading may wax and wane, but books are survival experts. They can hibernate for decades, even centuries, yet spring to life again instantly when opened, conveying to us, in a uniquely intimate way, the dreams and thoughts of other times, other cultures, other minds. To lose oneself in a book is really the privilege of finding oneself in another world. Michael Olimert’s “The Smithsonian Book of Books” is a fitting testament to the richness and longevity of book culture. Clearly a labor of love by all concerned, it’s a lively, up-to-date and stunningly illustrated Grand Tour, highlighting the multiple guises of the ineffable thing we seek when we haunt bookstores, burrow in libraries or convene in the pages of a book review. Olimert’s text is the best sort of essay: vivid, anecdotal, intelligently digressive, inquisitive, informative and entertaining. He introduces each section of the book with a probing introduction, and each with a table of contents and pages, like the above passage from the “Egyptian Book of the Dead”; the monastic trade in illuminated manuscripts; the textual histories of the various religious traditions; medieval record-keeping and account books; the Renaissance explosion of printed books and the first master printers; the history and practice of typography, printing and papermaking; and much more. The beautifully printed lilac volume is a book within a book. A second voluble effort, alongside the first. These, with their meticulous captions, are not simply key to the prose in a textbook way. By living an independent life, they interact with the text and amplify it enormously. In addition to a wealth of examples from throughout the history of bookmaking and printing, they provide a fascinating survey of the prolific iconography of books in visual representation. Mallarmé wrote, “Everything in the world exists to end up in a book,” and after reading this one we feel that everything has. Certainly the world of books is contained here so attractively that at the end we’re likely to echo the sadness of the medieval scribe who penned at the end of a manuscript, “Goodbye, little book.” But of course we don’t have to say goodbye—that’s what books are all about.

—Thomas Frick

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**NONFICTION**

By MICHAEL HARRIS

THIS HOUSE OF SKY by Ivan Doig (Harcourt Brace Jovanovich: $24.95; 314 pp.) Only when a way of life is vanishing does it begin to seem worth writing about. The window of opportunity is narrow. Ivan Doig grew up on Montana ranches, but he had to go away to college—to become an outsider—to recognize that life as a literary subject, and by then the real insiders were almost gone. Doig’s father, Charles, was a Swede of immigrant background, and his mother, Elizabeth ("Betty") Doig, was a Montana-born girl, and the two grew up in some sense as Norwegian-Mennonite farmers. Betty Doig, the only one of Doig’s brothers and sisters to stay in Montana, picked up stories in a tape recorder; her maternal grandmother, Bessie Ringer, added others. Doig filled in the gaps by ransacking his own memories and those of decrepit ex-cowboys and saloonkeepers who had known his family decades before.

The result was “This House of Sky,” the memoir whose appearance 15 years ago established Doig as one of the leading "sagebrush novelists"—the most notable of whom write about the rural West without necessarily writing Westerns. Since then, he has become known for novels (“Dancing at the Rascal Fair,” “Ride With Me, Mariah Montana”), but “Sky” has quietly retained its appeal. Hence this anniversary edition.

In retrospect, “Sky” seems an unlikely debut—a long book that shies away from most of the commercial kinds of excitement. What distinguishes it, besides a wealth of detail, is a lyrical style muscled with active verbs (“A bow of meadow makes the riffled water curl wide to the west...”), a low rumple of the mountain knolls itself up watchfully) and what reveals itself to be a story of uncommon devotion.

THE SWAMP ROOT CHRONICLE: Adventures in the Word Trade by Robert Manning (Norton: $24.95; 419 pp.) When we read Russell Baker’s autobiography, “Growing Up,” the humble details of his Depression boyhood are back-lit by his fame as a New York Times columnist. The story ends with Baker in his 20s; his career barely begun, but we scan it for hints of the happy ending to come, clues to the qualities that would separate him from the pack.

It’s just the opposite with the memoirs of Robert Manning, newspaper and wire-service reporter, Time magazine writer, assistant secretary of state for public affairs in the Kennedy Administration, and editor of the Atlantic Monthly from 1964 to 1980. The distinguished career is laid out before us, we search it for glimpses of the man.

Events and personalities parade by—the idealistic beginnings of the United Nations, the murder of the Vietnam War's JFK and L.B.J., Hemingway and Henry Moore, media mogul Henry Luce to Mortimer Zuckerman, a host of colorful colleagues. Manning saw much and knew, it seems, practically everybody. He has sensible things to say about the ever-changing nature of the government’s relationship with the press ("Keep certain secrets, the press has the duty to dig for everything."). Once in a while he ventures an unorthodox opinion (the Cuban missile crisis came nowhere near as close to Armageddon as we think). Still, nothing fades like yesterday’s headlines.

The reticence beneath the witty surface of this book isn’t just a newsmen’s conviction that the teller of a lees trope ("Mr.President, he represented all of the failure or self-quest- tioning that makes autobiographies interesting. “Lucky Bob,” he modestly calls himself, the reader isn’t quite so fortunate.

THE PURLOINED CLINIC by Janet Malcolm (Knopf: $23; 382 pp.) This isn’t the place to rehash Janet Malcolm’s past troubles (a psychoanalyst filed a landmark libel suit against her and the New Yorker after she allegedly fabricated quotations by him in two 1983 articles) except to note two things: Those articles are not included in this collection of four pieces on psychoanalysis, nine book reviews and three long profiles that Malcolm has written for the New Yorker and the New York Review of Books since 1978. But issues of truth-telling and authority are central to them all.

In the title piece, Malcolm writes approvingly of art critic Michael Fried’s “disfiguring [a Thomas Eakins painting] almost beyond recognition” so that we can see it in new ways. In articles on family therapy (as witnessed from behind a one-way mirror) and on post-revolutionary malaise in Czechoslovakia, the country of her birth, she peppers her defenses by layer until her interviewees look raw. In reviewing a biography of Victorian critic Edmund Gosse, she notes his pathological inability to get facts straight, then lets him halfway off the hook—“carelessness, sloppiness, mis- information, misquotation, and judging of fact are commonplace”—and then describes the sad fate of John Churtin Collins, the “wrathful Defender of the Spirit of Fact” who had the temerity to expose Gosse’s errors.

It shouldn’t be unfair to Malcolm—who tends to explain people’s behavior in terms of Freudian irritations from the past, and superego deficit, guilt, shame, and good-ness of behavior in the present—but rather that the proper relationship of the book is born of its own uneasiness on that score, just as certain womanizing members of Congress have exemplary records of voting for women’s rights. In either case, the good may outweigh the harm. The legislation gets passed; the moral urgency of Malcolm’s essays transcends their marginal or obscene subject matter. She has a wicked way with the long sentence, which often ends with a stinger, like a scorpion’s tail. And few have ever written as clearly as she about that strangest of truth-mining operations, the excavation on the psychiatrist’s couch.

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**IN BRIEF**

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PAGE 6/SUNDAY, DECEMBER 13, 1992

BOOK REVIEW/LOS ANGELES TIMES
Beloved" is a description merited by only a few books — and Ivan Doig’s "This House of Sky: Landscapes of a Western Mind" is certainly among them.

The Seattle author’s memoir of his Montana boyhood has been a Western favorite since its publication in 1978. But those who have wanted to replace their well-thumbed paperbacks with a hardback edition have usually had to go to rare-book dealers where they could pay $75 for a book that originally cost $6.95 — if they were lucky enough to find a copy.

No longer. Harcourt Brace Jovanovich has brought out a special 15th anniversary hardback edition of "This House of Sky," priced at $24.95. And it includes a new preface written by Doig that recounts the fictitious labor pains that gave birth to his first book, years of wrestling with what once seemed nothing more than a serendipitous collection of tape recordings and memories, times he now re-
calls as "gut fear" and "grind-stone mornings.

"It would be magnificent," Doig wrote in his journal at the time. "I should wear this slow care, writing it all as highly charged as poetry — and I’ve done the time the same way.

Doig’s writing back then was mostly freelance work for magazines, but, truth be told, he really lived off the salary earned by his wife, Carol, a professor at Shoreline Community College. And that situation would not change until a few years later, when he indeed demonstrate that he could, as he puts it, "make money as a writer than raking leaves."

somewhat mysterious subtitle. The title was a compromise — Doig had proposed "In This House of Sky," his editor had countered with "House of Sky" and then they finally settled on a title halfway in between.

The much-mentioned subtitle ("Landscapes of a Western Mind") was his editor’s creation. "I’ve never been entirely sure what it means," Doig admits with charac-
teristic bemusement.

Doig, 33, is now at work on another family memoir, one that focuses on his mother and ends where "Sky" begins: "Soon before daybreak on my sixth birthday, my mother’s breathing wheezed more raggedly than ever, then quieted. And then stopped."

The new memoir, "Heart Earth," will be published next fall.

In the meantime, Doig is hap-
pily celebrating the occasion of the new hardback edition of "This House of Sky," which his publisher agreed to do after his initial urging. Such an honor had been accorded only to books of Eudora Welty and John Steinbeck in re-
cent years, Harcourt Brace books that company vice president Leigh Haber described yesterday as "modern classics."

Doig will read from "Sky" at 7 p.m. Nov. 12 in the Bellevue branch of University Book Store. And he will sign copies of the new edition at noon Nov. 18 at the main University Book Store.

Rereading "Sky" for the new edition prompted Doig to con-
clude: "I didn’t really see any-
think I wanted to change. I guess that’s the accolade I’d give it."

CAROL DOIG
Ivan Doig will read from "This House of Sky" Nov. 12 in Bellevue.

Still, Doig has a special feeling for "This House of Sky," which was nominated for the National Book Award, won the Christopher Award, and has been translated into German and has now sold over 135,000 copies. Its style is differ-
ent than his other books (a kind of semi-poetic dense lan-
guage) — Doig has said: "I don’t know if I am fonder of "Sky" as a piece of prose than my other books."

"I’m always in love with my latest piece of work. But "Sky" was the one that set me free as a full-time book writer."

The new hardback edition has given Doig time to reflect on the making of "This House of Sky," including its haunting title and
James C. Williams, '62, '64, '68, Cincinnati, general manager of GE Aircraft Engines Engineering Materials Technology Lab, was honored at the UW College of Engineering Dean's Recognition Dinner.

R.Y. Woodhouse, '63, '70, '83, Seattle, president and chief executive officer of the Urban League of Metropolitan Seattle, received UW College of Arts and Sciences 1992 Distinguished Achievement Award.

Sandra Lewis, '65, '70, Seattle, is executive director of the Alzheimer's Assn.

Rick Rose, '65, Lakeville, Minn., is a warrantied contracting officer for the Resolution Trust Corp. and has been certified as an arbitrator for the American Arbitration Assn. He and Linda have two children.

**Attention Class of '67**

Your 25-year reunion will be held during Homecoming Weekend, Nov. 13-14. A block of tickets for the UW-Oregon State game also is available. See events article on pages 34-35. For reservations, call Christine Howard at 543-0540 or 1-800-AUW-ALUM.

R.J. Kirsten, '67, Gig Harbor, owns and operates Kirsten and Stillwater art galleries in Seattle and is a fine art print publisher with 525 vendors in the U.S.

Ed Miller, '67, Everett, sold his charter fishing business last year to establish the Snohomish River Queen Management Corp., offering river boat tours. William A. Edwards, '68, San Rafael, Calif., continues to serve as the sociology chair at the Univ. of San Francisco.

Robert Berkowitz, '69, Mesa, Ariz., a fire weather meteorologist, recently taught classes for federal agencies in Texas and New Mexico and will do so in Virginia this fall.

Bill Brooker, '69, Olympia, is a resident engineer for environmental projects at the U.S. Army Corps of Engineers, Seattle District.

PEG PHILLIPS

Peg Phillips — who plays the endearing shopkeeper, Ruth Anne, on the hit TV show Northern Exposure — hasn't completed her UW degree yet. But, have no doubt, she will. Just as soon as her acting career allows her the time. Even as a child in Everett, Phillips felt the call of stage and screen, and she grew up with the dream of attending the UW’s drama school. Unfortunately, Depression-era economics put her dream out of reach. She married a Navy man, later divorced, lived all over the country and raised four children. For 40 years, she worked as an accountant to support her family.

But Phillips never lost her optimism or her interest in acting. “I was enough of a detail person that I could be happy about two and two making four,” she says of her years as an accountant. Besides, she never forgot her father’s advice to “live every day as if it were your last on earth.”

For years she honed her skills in amateur performances with local drama groups and community theaters. Then, finally back “home” in the Northwest, Phillips, at age 65, enrolled at the UW School of Drama in 1984. She performed as Mom in True West her first year and fell in love with theater history under Professor Jack Wolcott. The experience, she says, exceeded her wildest expectations, and before long she was in demand as an actress.

With the help of an agent she found through the UW drama counseling office, Phillips began her beloved professional career with regional TV commercials and bit parts in television movies and feature films including Chase, Dixie Lane, Dangerous Affection, Plain Clothes, Waiting for the Light and Dog Fight. But her big break came in 1990 when she was cast as the soft-hearted but feisty proprietor of the Cicely, Alaska general store on Northern Exposure. Originally hired for just one episode, Phillips has appeared in almost every show since the series began. The role is ideal for the energetic, 5-foot-3-inch brunette who acknowledges that she isn’t interested in roles where she would portray an apron-clad “cookie-jar grandmother.”

Indeed, more than the role is ideal. She likes the “reasonable stories” that the show tells, how it deals with social issues, and how the entire cast and crew (more than 100 people) work beautifully together. And conveniently for Phillips — who lives near Seattle — Northern Exposure is filmed in Roslyn, Wash. Even with her success, Phillips still finds time for her pet project — a drama workshop program at Echo Glen Children’s Center, a correctional center for 10- to 20-year-olds who have committed major crimes. As founder and director of the program, she works with local teachers, directors, actors and drama students to introduce the residents to the performing arts.

“It is one of the few voluntary activities that these kids can choose,” she says, “and it allows them to learn cooperation and to try on different roles. We’ve worked with more than 300 kids and never had a major behavior problem. That says something about the power of drama.”

Now 73, Phillips shows no signs of slowing down. “I come from a long line of small, tough, hardworking Scottish people,” she laughs, “who just never die.”
Ivan Doig, ’69, Seattle, received UW College of Arts and Sciences 1992 Distinguished Achievement Award. He is the author of six books, including This House of Sky, about his childhood in Montana, which was nominated for a National Book Award.

Deni Linehan, ’69, Modesto, Calif., is a Realtor.

Julie Weston, ’69, Seattle, was recently elected secretary of the board of directors of Goodwill Industries. She is also a volunteer in Goodwill’s adult literacy program.

1970

Daisy E. Arredondo, ’70, ’74, ’85, Columbia, Mo., is on the educational administration faculty at the Univ. of Missouri.

Saichho Lababash, ’71, Tokyo, is an interior designer for the Japanese government and is looking forward to hosting UW architecture professors this year.

Ross Duinin, ’72, Vancouver, Wash., is president of Grocers Insurance Group.

Eleanor Barber Malmfeldt, ’72, Windsor, Conn., has been the librarian at Mansfield Middle School in Storrs (“the other Husky town”) for 18 years and is now also overseeing the town’s three elementary schools.

Thomas Hendrickson, ’73, Foster City, Calif., is an architect with McElhan & Copenhagen and has been working on several UW projects, including the new chemistry and computer science buildings.

Jon McCormick, ’73, Port Alberni, B.C., teaches high school English and operates a personal protection consulting business.

Greg Jacobson, ’74, ’75, Colleyville, Texas, recently was appointed vice president–finance for GTE Telephone Operations-Central Area.

Michael T. Benson, ’78, ’87

Mike Rumberger, ’74, ’78, Kirkland, has recently left US West to co-founded Synectics, Ltd., a telecommunications consulting firm.

Karen Anderson Clushcoff, ’75, Tacoma, after a 10-year stint in mortgage lending, became “a casualty of the current trend in bank-merging” and earned her elementary education teaching certificate from Evergreen State College. She is in her second year with the Bethel School District. Husband Bryan E. Clushcoff, ’74, is an attorney.

Stephen P. Sakai, ’75, West Chester, Pa., writes that he has been promoted to director of planning and business systems for Scott Paper.

Duane Corely, ’76, Seattle, has been named general manager of Telepage Northwest. He will oversee technical, marketing, administrative and finance operations.

Sharon D. Rollins, ’76, Seattle, has been a teacher for 14 years, currently with the Seattle Public Schools gifted program.

Mary Cabilli, ’77, Chevy Chase, Md., earned her J.D. degree in 1987 and is with the Justice Management Division, U.S. Dept. of Justice, in Washington, D.C.

Ed Joyce, ’77, Corvallis, Ore., received public affairs, sound use and news writing awards.

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DEVELOPMENT NEWS

Dean’s Club Honors Faculty and Alumni

More than 125 friends of Arts and Sciences gathered on May 19 for the Dean’s Club event, held annually to acknowledge the generosity of the College’s donors and to highlight exceptional faculty and alumni. Arts and Sciences alumni Ivan Doig and R. Y. Woodhouse were honored with Distinguished Achievement Awards.

Barbara Akers, Arts and Sciences Development Advisory Board member, opened the evening’s festivities by thanking the College’s donors for their support. Dean Joe Norman then gave a brief overview of noteworthy activities around the College, including Arts and Sciences’ increased emphasis on improving undergraduate education. “We have made profound changes in classes ranging from chemistry to art history, and we can see the results in greatly reduced drop-out rates and increased student comprehension,” he said. “The improvements affect 9,000 students every quarter—nearly one-third of the undergraduate student body.”

Following his comments, Dean Norman presented Dean’s Recognition Awards to 14 Arts and Sciences faculty who have been honored for their teaching or research during the past year. The group included:

- Liberal Arts Professors for 1990-91 and 1991-92: Collett Cox, assistant professor of
- Asian languages and literature; Michael Williams, associate professor of comparative religion; Kent Guy, associate professor of international studies and history; and John Palka, professor of zoology;
- 1991 Distinguished Teaching Award recipients Stephen Woods, professor of psychology, and K. Tsiannina Lomawaima, assistant professor of anthropology/ American Indian studies;
- Norman Rose, professor of chemistry, who recently was named Washington State Professor of the Year by the Council for the Advancement and Support of Education;
- Leigh Thompson, assistant professor of psychology, who received a Presidential Young Investigator (PYI) award;
- Mark Cooper, assistant professor of zoology, who received both a PYI award and a Sloan Fellowship;
- Guggenheim Fellowship recipients Victoria Foe, research associate professor of zoology, and Daniel Chirot, professor of international studies;

- David Wagoner, professor of English, who was honored with the Ruth Lilly Poetry Prize;
- Bruce Kowalski, professor of chemistry, who has been named to the Endowed Professorship in Analytical Chemistry; and
- Hans Dehmelt, professor of physics and the first Boeing Professor of Physics.

The Dean’s Club event is held annually to acknowledge the generosity of the College’s donors and to highlight exceptional faculty and alumni.

Attention then turned to Arts and Sciences’ distinguished alumni. In recognition of their accomplishments, two alumni were selected to receive the Arts and Sciences Distinguished Achievement Award. The award has been presented annually since 1990.

This year’s recipients both received degrees from the College in the 1960s. R. Y. Woodhouse, president and chief executive officer of the Urban League of Metropolitan Seattle, graduated in 1963 with a B. A. in Sociology. She went on to receive two more degrees at the UW: a master’s degree in social work and a Ph.D. in educational policy, governance, and administration. Education remains a priority for Woodhouse, who currently is chair of the Board of Trustees of Central Washington University.
Ivan Doig received a Ph.D. in history in 1969 and went on to become a bestselling author. His first book, *This House of Sky*, was nominated for the National Book Award in contemporary thought. He has written five more books and has received the Pacific Northwest Booksellers Award for Literary Excellence five times. After accepting his Distinguished Achievement Award, Doig read from his novel *Dancing at the Rascal Fair*.

To cap the evening’s events, UW music student **David Wolff** performed a short program of Chopin on the piano. Wolff, 16, entered the UW through the Early Entrance Program, a program for gifted students.

**The three scholarships could have a broader effect than one might imagine,** says **Mary Hensel**, Arts and Sciences Director of Development. “The recruitment of exceptional students serves to inspire other students, buoy faculty expectations, and raise the caliber of the program.”

Several friends of the School of Drama have already come forward to support drama students. The **Valerie Ellis Fleming** Fellowship for students in the Professional Actor’s Training Program (PATP) will be awarded for the first time this year. The Duncan Ross Fellowship, also for PATP students, has received recent pledges from **Kayla Skinner** and **Jane and David Davis**. The Peg Locke Newman Fellowship is being established as a school-wide fellowship with a bequest from **Peg Newman**. And a group of alumni have established the Glenn Hughes Scholarship to provide full support to a drama undergraduate.

For more information on the School of Drama Endowed Scholarship Fund, please contact Mary Hensel at (206) 543-5340.

**Music Scholarship Students to Perform**

Interested in attending an afternoon of performances by exceptional UW musicians? The School of Music’s Visiting Committee is planning an event that should fill the bill. “Catch a Rising Star” will be the School’s first annual scholarship benefit concert, featuring three outstanding scholarship students. David Wolff, who performed at the Dean’s Club event, will be one of the performers. The proceeds from the event will go toward increasing the scholarship fund.

The concert will be held in the School of Music’s Brechemin Auditorium on Sunday, October 18 at 3 p.m. Mark your calendars! For more information, call the School of Music at 543-1200.

**Tons of Money for School of Drama**

The School of Drama selected a perfectly named play—**Tons of Money**—to help kick off its campaign for a School of Drama Endowed Scholarship Fund. A sell-out crowd of more than 150 people attended a black-tie performance of the play on April 21.
Thought you
might like to
See this.

Easy setting ready
to retire this
month.

Regards L. Puchall

Editor’s Note: The following column is written by
Mitchell, reference librarian at the Estes Park Public
Library.

Librarians call them the “hot” books.
They’re the ones found at the top of the best-seller lists, the ones that sizzle when you touch their dust covers.

You know the titles: John Grisham’s “Pelican Brief,” Judith Krantz’s “Scruples Two,” Clive Cussler’s “Sahara,” and Robert Parker’s “Double Deuce.”

Some of these “hot” books have waiting lists, so you may have to cool your heels a week or so before you can get your hands on them.

While you wait, why don’t you take a look at some authors just outside the glare of the best-seller spotlight.

They just might surprise you with the quality of their writing.

I’ve known about Ivan Doig for some time, having enjoyed his wonderful non-fiction work “This House of Sky.”

But I had never read any of his fiction until Larae Essman and former library director Ted Schmidt (now director of the Love
land Public Library) twisted my arm and demanded that I read one of their favorite authors: Ivan Doig.

Doig’s “English Creek” is a delight. It is about a boy growing up in Montana on the eve of World War II.

No one describes a country picnic better than Doig, or for that matter, a rodeo or a square dance.

If you are interested in the way the West used to be, read Doig.

I’ve also heard good things about Doig’s “Dancing at the Rascal Fair.”

If your taste runs toward the more classic western authors, check out Louis L’Amour’s “Four Complete Novels.” This thick volume contains his classic short novels: “The Tall Stranger,”

thoughts of baseball books.

Pulitzer-prize winner Michael Shaara has written a slim baseball novel titled “For Love of the Game.” It’s about Billy Chapel, after 17 years a sure Hall of Fame pitcher, pitching the last game of his career, a game that will decide which team goes to the World Series.

Then there’s Peter Leftcourt’s “The Dreyfus Affair,” in which the all-star shortstop falls in love with the second baseman, in the middle of the pennant race! Imagine the ramifications.

A dead body is found in the stands after yet another Met loss in Michael Bowen’s “Fielder’s Choice.” Can sleuth Sandy Curry solve the mystery with the help of her new knowledge of baseball?

Then there are your straightforward mysteries, with a comic twist.

When Susan Nebens backs her car out of the garage and accidentally crashes her father-in-law to death, she is consumed with guilt. She never meant to kill the poor man.

But will the authorities understand? When she decides to hide the body in a bag of grass clippings, Ralph McInerny’s “Infra Dig” really gets rolling.

Leona Blair’s “The Side of the Angels” promises it all: sex, riches, fame.

Abandoned by her mother and isolated from her father, Katherine Ballard struggles with her life until she is invited to a grand South Carolina estate by her distant grandmother.

Though she has it all, she throws it all away for romance when she marries an actor. Then the sparks really fly.

This Literary Guild selection promises to be a summer sizzler.

So when you’re waiting for that latest “hot” best-seller, why not try another book that you can pick up without a potholder.

You may enjoy it.
Hardback fiction
1. "Sahara," Clive Cussler
2. "Ricochet River," Robin Cody
5. "The Living," Annie Dillard
7. "The Evening Star," Larry McMurtry
8. "Griffin & Sabine," Nick Bantock
9. "Jewels," Danielle Steel
10. "The Bridges of Madison County," Robert James Waller

Hardback nonfiction
4. "Jenny Craig's What Have You Got to Lose?," Jenny Craig with Brenda Wolfe
5. "The Silent Passage: Menopause," Gail Sheehy
7. "Care of the Soul," Thomas Moore

Trade Paperback - Fiction
1. "Daisy Fay & the Miracle Man," Fannie Flagg
2. "Fried Green Tomatoes at the Whistle Stop Cafe," Fannie Flagg
3. "When I am an Old Woman I Shall Wear Purple," edited by Sandra Martz
5. "A Time to Kill," John Grisham
7. "English Creek," Ivan Doig
8. "A River Runs Through It," Norman MacLean
10. "Dancing at the Rascal Fair," Ivan Doig

Last week's best sellers in the Northwest, as reported by Pacific Pipeline Inc., a regional book distributor based in Kent.
Truth Emerges in Writer's Love of Lingo

Books: Ivan Doig, author of a trilogy about a Western family and other books, creates scenes that 'come right up off the page and get you.'

By BRAD KNICKERBOCKER
THE CHRISTIAN SCIENCE MONITOR

Toward the end of "Ride With Me: Mariah Montana," the third in Ivan Doig's 100-year trilogy about the McCaskill family, there's a 30-second scene in which a character jumps out of a Winnebago fueling up at a gas station, runs over to the sign for "Air & Water" and greases pencils the other two ancient Greek elements, "Earth & Fire."

It's a wonderful bit of whimsy, an example of what novelist Doig calls the "crocodile factor" designed to "come right up off the page and get you." And it's just one of the things that makes him one of the most readable and productive authors from that vast expanse of real estate west of the 100th meridian today generating some of the very best American writers.

To read Doig's fiction, to hear him speak wisdom and wit to a gathering of historians in Sparks, Nev., and to discuss his craft over a meal or two is to learn of a man with a passion for language, for the minutiae of life and historical accuracy and especially for the "lingo" of his characters—the tongues that express their lives.

Doig's career as a writer took off a dozen years ago with "This House of Sky," reminiscences about his early life in Montana. Since then he has produced five more highly acclaimed books, including the Two Medicine trilogy named for the river near where much of it takes place.

The sound of the language—"the shimmer behind the plot"—feeding the "delicious hunger of the ear"—fascinates author Ivan Doig.

Historian and newspaperman left him with the strong need to fill his fiction with accurate details from real life, including the spoken word—the earth of daily human affairs and the fire of speech.

In researching the 1889 trans-Atlantic trip of 19-year-olds Angus McCaskill and Rob Barclay for "Dancing at the Rascal Fair" (the first book, chronologically, in the trilogy), Ivan and Carol went to Glasgow (to the very pier from which the Scots ancestors are in his sandy hair and beard. Just back from 50 book readings and signings in San Francisco, Boston, Washington, Chicago and Minnesota, he relaxes in jeans, a red-striped shirt and Birkenstocks.

Shuffled around him are his favorite writers, including Wallace Stegner, Nadine Gordimer, John Steinbeck, Isak Dinesen, Edward Hoagland, Robinson Jeffers, Loren Eiseley, Beryl Markham, Budora Welty, Frank O'Connor, Joseph Conrad, Barbara Tuchman, Gretel down to it, he admits, "a lot of style and technique is best guess." Then, too, "the alchemy of language carries with it the high probability of fizzle."

Of the growing recognition of contemporary literature coming out of the American West, he says: "I think there are enough classy writers west of St. Paul that scholars will eventually have to write about them as a group, as they did about the Southern fugitives."

The thing that connects many of these writers, he acknowledges, is love of the spectacular landscape. "But I don't agree that that's our strongest muscle," he says.

"The language, the style, the craft is of such a skill that I don't see why this kind of travelogue tag is at all justified. I mean, Louise Erdrich is a world-class writer—the equivalent of Robert Penn Warren. Jim Welch in 'Fools Crow' has produced a truly great book. Bill Kittredge has been a unique writer. I mean, this is increasingly fine stuff and, even if it appeared on a barren planet, it would be unique writing."

Yet Doig and many of his contemporaries do connect with the land and worry about what's become of it over the past century or so.

"It is saddening that a lot of what we tried in the West—with reasonably good intentions—has not worked out," he says. "Plowing up the prairies was not a good idea. Pulling up the ore and running it poisonously through smelter stacks turns out not to have been a good idea. Damming up every river of any consequence except the Yellowstone hasn't been a good idea, either."

"So the stance many of us write from out here is 'Wait a minute, we'd better try something else.'" In "Mariah Montana," Dick McCaskill arranges to protect his land when he retires from sheep ranching without selling out to develop..."
The sound of the language that fascinates author Ivan Doig—historian and newspaperman left him with the strong need to fill his fiction with accurate details from real life, including the spoken word—the earth of daily human affairs and the fire of speech.

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Later, he dug back into Depression-era Works Progress Administration writers' files in Montana to learn how Anaconda Copper smelters, cattle ranchers and sheep ranchers talked in the early part of the century. The sound of the spoken word is very important to him: "the shimmer behind the plot" feeding the "delicious hunger of the ear." He was careful to have the two Scotsmen gradually lose their burr over the 30 years of "Rascal Fair."

When he wanted to include scenes about fighting fires, he had four forest rangers check his manuscript for details. He photocopied old Forest Service cookbooks so he would know what it was like to cook for 75 men in the woods.

"I'm always looking for details," he says. "The details are what the skeins of life germinate out of." He loves to repeat Vladimir Nabokov's instruction to students at Cornell University that they must write "with the passion of the scientist and the precision of the artist."

In a spare bedroom office he shares with his wife at home in Seattle, Doig works at an old gray Royal typewriter. The remembrances of Scots ancestors are in his sandy hair and beard. Just back from 50 book readings and signings in San Francisco, Boston, Washington, Chicago and Minneapolis, he relaxes in jeans, a red-striped shirt and Birkenstocks.

Shelved around him are his favorite writers, including Wallace Stegner, Nadine Gordimer, John Steinbeck, Isaac Dinesen, Edward Hoagland, Robinson Jeffers, Loren Eiseley, Beryl Markham, Eudora Welty, Frank O'Connor, Joseph Conrad, Barbara Tuchman, Gretel Ehrlich and William Faulkner. Contemporary Western historians Patricia Nelson Limerick and Donald Worster are there. So is "The Songwriter's Rhyming Dictionary" by Sammy Kahn.

"I like people who dance on the page," he says, leaning back in his chair. "Anybody hip-deep in love with the language." One of his characters in "Mariah Montana" says, "Language is the light that comes out of us."

But "with nine-tenths of the ink of this century now expended," he told the Western historians in Nevada, "modern American fiction in terms of originality and staying power still adds up to Faulkner and the rest of us."

On another shelf, just next to where he writes, are the notebooks: "Comparison and Description," "Ideas," "Lingo," "Anecdotes," "Phrasing" and "Technique." Bits and pieces waiting to be worked into future projects.

His next book, which will focus on his mother (based on letters to an uncle during World War II, interviews with family members and his own recollections as a small boy), will feature "deliberate dreams." "It's the only way I can think of to get at what might have gone on beyond what I can hear and see," he explains. When it comes right...
Truth Emerges in Writer’s Love of Lingo

Books: Ivan Doig, author of a trilogy about a Western family and other books, creates scenes that "come right up off the page and get you." By BRAD KNICKERocker THE CHRISTIAN SCIENCE MONITOR

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On Ivan Doig's sixth birthday, when he was living with his parents in a sheep-herding camp on the edge of the Two Medicine Mountains, where his grandfather had moved from Scotland, his father woke him to say the boy's brother had died in the army for the next few years, father and son bounded around Western towns and mining camps before settling down with Doig's maternal grandmother as homemaker.

By the time he was 16 and spending most of his summers on a horse tending sheep in the high country, Doig knew that he wanted to be a writer and that he had to get his M.A. from the University of Montana to succeed. He won a full scholarship to Northwestern University in Evanston, Ill., and Downstate Illinois, then did magazine editing in Chicago, where he also picked up a master's degree before becoming a high-school teacher.

At the University of Washington in Seattle, he earned a doctorate in history ("he says graduate school cured his of way of talking") and then spent an enjoyable but lean decade as a free-lance magazine writer. He and his wife, Carol, earned most of the family income teaching at a community college.

Like the fictional character who compacted the first list of elements in "Mariah Montana," Doig found journalistic writing too limiting. But his training as a historian and newspaperman left him with the strong need to fill his fiction with accurate details from real life, including the spoken word—the earth of daily human affairs and the fire of speech.

I researched the 1889 transatlantic trip of 19-year-olds Angus McCaskill and Rob Barclay for "Dancing at the Rascal Fair" (the first book, chronologically, in the trilogy), Ivan and Carol went to Glasgow (to the very pier from which his grandfather, Peter Doig had departed), pore over emigrant letters at the University of St. Andrews and looked up steamship blueprints and investigative reports on the conditions poor travelers endured in steerage.

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The result of Ivan Doig's passion for detail and "the lingo" is more than the sum of its parts. Much more, and it comes through most obviously in the clear personality and especially the round character of the people we meet.

He has been described by one reviewer as "the most hopeful of American writers, but deeply humanistic." A friend of mine wrote recently. "Over the past year I read most of his books and just sat in awe of his characters and their goodness, and course of his descriptions of the West."

Another says she slows down when she gets near the end of a Doig novel because she doesn't want it to end. He's got many productive years ahead of him and plenty of history to mine—with passion and precision.

Los Angeles Times Recycling for an abundant future.
New Hampshire Primary Bares Dark US Mood

Voters poised to send message to politicians as recession dampsens hopes for the future

By John Dillin
Staff writer of The Christian Science Monitor

KEN JACOBY, head of a small printing firm in downtown Nashua, sums up the prevailing mood in New Hampshire about America's economy.

"It's been going downhill since about 1988," says Mr. Jacoby, who has laid off one of his five employees at The Print Factory.

"I've heard no optimism from any place other than Washington."

Next week's presidential primary in New Hampshire marks the first major election of the post-cold-war era, and economic depression has supplanted anticommunism as the No. 1 issue. Voters here are spoiling to send a strong message to the nation's politicians.

President Bush, battling conservative Patrick Buchanan in New Hampshire's Republican primary, remains heavily favored to win his party's nomination. And most analysts still believe Mr. Bush will defeat the Democratic nominee in the November general election.

But judging by the somber mood of voters in New Hampshire, the president's success this year is no longer assured.

Across the country, a profound change has taken place during the past 15 months in the attitudes of voters, especially members of the middle class, according to political experts. Prolonged recession has created a foreboding that the American dream of broad-based prosperity might be slipping away.

Gov. Bill Clinton of Arkansas, the front-runner for the Democratic presidential nomination, observes that people are concerned that the United States could soon see "the first generation of Americans to do worse than their parents."

This sense of unease among Americans comes after 45 years of national sacrifice to halt communist expansion around the globe. In that period, the nation spent trillions of dollars for defense, lost more than 100,000 lives in wars, and ran up the largest national debt in the history of the world.

Although victorious, the US now finds itself with a monumental task of rebuilding at home. Bridges are crumbling, schools are

See VOTERS next page

Israelis Scramble to Keep Up With Pace of New Diplomatic Ties

By Peter Ford
Staff writer of The Christian Science Monitor

"Each time I ring up the administration people, they are afraid I'm going to tell them we have established diplomatic relations with yet another country," says Moshe Yezig, head of the ministry's Asia and Africa desk, only half jokingly. "They grumble that we don't have the budget and we don't have the manpower to staff all these new missions."

Though the speed of Israel's recent breakout from diplomatic quarantine has taken diplomats by surprise, they add quickly that stretching their resources is a small price to pay for widening the country's net of international diplomatic relations.

That trend was dramatically highlighted in the last week of January, when in the space of a few days both China and India, accounting for half of the world's population, established full diplomatic links with the Jewish state.

Ostracized by a large proportion of the world community for nearly a quarter of a century since the 1967 and 1973 Arab-Israeli wars, Israel has finally won broad international acceptance, enjoying normal diplomatic relations with 104 of the 166 United Nations member states.

See ISRAEL next page

Strong Words From Dublin
New Irish prime minister's sharp condemnation of terrorism in Northern Ireland raises peace hopes.

Aussies May Soon Fly More Efficient Skies
Deregulation could lower airfares and boost tourism.

Make Way For Turtles
Nevada ranchers are being asked to move their cattle from 1.7 million acres of public land to save the desert tortoise.

Sprawling Olympics
Future Games may be held in more than one country, but with one city given overall responsibility.

Fiction From Big Sky Country
Novelist Ivan Doig captures the minitude of life on Montana ranches - a Home Forum interview.

Columbus, As Viewed From Latin America
A Peruvian commentator on the uneasy meshing of Spanish and Indian cultures.

See page 10
Fiction From the ‘Big Sky’ Country

Toward the end of “Ride with Me, Mariah Montana,” the third in Ivan Doig’s 100-year trilogy about the McCaskill family, there’s a 30-second scene in which a character jumps out of a Winnebago fueling up at a gas station, runs over to the sign for “Air & Water,” and greases pencils the other two ancient Greek elements “Earth & Fire.” It’s a wonderful bit of whimsy, an example of what novelist Doig calls the “crocodile factor” designed to “come right up off the page and get you.” And it’s just one of the things that makes him one of the most readable and productive authors from that vast expanse of real estate west of the 100th meridian today generating some of the very best American writers.

To read Doig’s fiction, to hear him speak wisdom and wit to a gathering of historians in Sparks, Nevada, and to discuss his craft over a meal or two, is to learn of a man with a passion for language, for the minutiae of life and historical accuracy, and especially for the “lingo” of his characters—“the tongues that express their lives.”

Doig’s career as a writer took off a dozen years ago with “This House of Sky,” reminiscences about his early life in Montana. Since then he has produced five more highly acclaimed books, including the Two Medicine trilogy (named for the river near where much of it takes place).

On Ivan Doig’s sixth birthday, when he was living with his parents in a sheep-herding camp on the front range of the Rocky Mountains (where his grandfather had come from Scotland), his father woke him to say the boy’s mother had died that night. For the next few years, father and son bounced around western towns and ranches before settling down with Doig’s maternal grandmother as homemaker.

By the time he was 16 and spending most of his summers on the back of a horse tending sheep in the high country, Doig knew he wanted to be a writer and that he had to get out of Montana—beautiful as it was—to succeed. He won a full scholarship to Northwestern University, worked on a newspaper in downstate Illinois, then did magazine editing back in Chicago, where he also picked up a master’s degree before heading back out West. At the University of Washington in Seattle, he earned a PhD in history (he says graduate school cured him of any desire to teach) then spent an enjoyable but lean decade as a freelance magazine writer while his wife Carol earned most of the family income teaching at a community college.

Like the fictional character who completed the gas-station list of elements in “Mariah Montana,” Doig found journalistic writing too limiting. But his training as a historian and newspaperman left him with the strong need to fill his fiction with accurate details from real life, including the spoken word—the earth of daily human affairs and the fire of speech.

In researching the 1889 trans-Atlantic trip of 19-year-olds Angus McCaskill and Rob Barclay for “Dancing at the Rascal Fair” (the first book, chronologically, in the trilogy), Ivan and Carol went to Glasgow (to the very pier from which his grandfather, Peter Doig, had departed), pored over emigrant letters at the University of St. Andrews, and looked up steamship blueprints and investigative reports on the conditions poor travelers endured in steerage.

Later, he dug back into Depression-era Works Progress Administration writers’ files in Montana to learn how Anaconda Copper smeltersmen, cattle ranchers, and sheep ranchers talked in the early part of the century. The sound of the spoken word is very important to him—“the shimmer behind the plot” feeding the “delicious hunger of the ear.” He was careful to have the two Scotsmen gradually lose their burr over the 30 years of “Rascal Fair.”

When he wanted to include scenes about fighting fires, he had four forest rangers check his manuscript for details. He photocopied old Forest Service cookbooks so he could know what it was like to cook for 75 men in the woods.

“I’m always looking for details,” he says. “The details are what the skins of life germinate out of.” He loves to repeat Vladimir Nabokov’s instruction to students at Cornell University that they must write “with the passion of the scientist and the precision of the artist.”

In a spare bedroom office he shares with his wife at home in the north end of Seattle, Doig works away at an old gray Royal typewriter. The remembrance of Scottish ancestors are in his sandy hair and beard. Just back from 50 book readings and signings in San Francisco, Boston, Washington, Chicago, and Minnesota, he relaxes in jeans, a red-striped shirt, and Birkenstocks.


“I like people who dance on the page,” he says, leaning back in his chair. “Anybody hip-deep in love with the language.” One of his characters in “Mariah Montana” says, “Language is the light that comes out of us.”

But “with nine-tenths of the ink of this century now expended,” he told the western historians in Nevada, “modern American fiction in terms of originality and staying power still adds up to Faulkner and the rest of us.”

On another shelf, just next to
Never Hopeless

In many parts of the world today, conditions still seem hopeless. Although oppressive governments are becoming somewhat less monolithic, there are still areas where freedom is desperately needed. If this seemingly endless struggle were all we could expect, we could perhaps justify the depression and hopelessness that we sometimes feel. Christ Jesus’ ministry, however, shows clearly that there is something beyond this finite view of life—that there is hope even in the midst of darkness. Take Jesus’ own example. After the crucifixion, his followers felt the situation was hopeless. Many of them were frightened for their own lives. In response from the grave changed all that. And when the disciples perceived anew the power of Jesus’ teachings, they preached fearlessly despite the danger. In short, they had gone beyond a merely human concept of hope, to the kind of hope that comes from confidence in God.

They were galvanized by the need to share this good news with all. The basis of their ministry was the fact that man is truly spiritual. He is not, and never was, a mortal who could somehow be separated from God or who is the helpless victim of material conditions. We are, in reality, the ideas of God, divine Mind, or Love. This means that each of us has direct access to Love. And it also means that we can never be deprived of Love. The result is that we are never truly alone before a hopeless situation. We always have the presence of God within.

This presence is Christ, the true idea of Love, and it is what Christ Jesus worked so hard to leave to the world. One significant example of Jesus’ attitude when confronting seemingly hopeless conditions is the time when he raised Lazarus to life after he had been dead for four days. The mourners certainly felt hopeless; Lazarus’ sisters were more trusting in Jesus, although they were not without doubts. I have often pondered the difference in perspective between these two people. The Master, perceiving the spiritual nature of things, was confident of the power of God. The others seemed to think that the best Jesus could do was comfort the sisters in their loss. He did comfort them, but not in the comfort of the situation.

After asking for the stone that sealed Lazarus’ grave to be removed, Jesus turned to God and said: “Father, I thank thee that thou hast heard me. And I knew that thou hearest me always: but because of the people which stand by I said it, that they may believe that thou hast sent me.” Then he simply gave Lazarus back to life. And a seemingly hopeless condition was completely turned around.

It is so clear from Jesus’ life that the understanding of God as divine, ever-present Love is the answer to any hopeless situation. His certainty that God loves all His children and has no desire for them to suffer informed every step he took. And he taught this to his followers as well.

Mary Baker Eddy, the Discoverer and Founder of Christian Science, emphasizes the importance of understanding God in her book Science and Health with Key to the Scriptures. She declares, “To understand God strengthens hope, entrusts faith in Truth, and verifies Jesus’ word: ‘Lo, I am with you always, even unto the end of the world.’”

Sometimes, when things seem hopeless in my own life, I think of the many times Jesus and his disciples were confronted by situations that were worse than anything I could have imagined. This not only reassures me, but it gives me hope. And in each case, I have also found these teachings bring healing solutions to my life. Trust in God does give us hope; and, like Jesus’ other followers, we can expect it to save us.

Big Sky Prose

Writers are writers, Montanans or not

By ROB CHANEY
Chronicle Staff Writer

About the only thing going up faster than Montana resort property prices is the stock of the state’s authors. Which begs the question: who are Montana’s writers? Authors such as James Welch, Linda Peavey, Ruth Ruder and Richard Hugo have caught the ear of the nation with their tales of Montana people, Montana places or just Montana thoughts. But what’s the rule? Did they grow up in Montana, like Ivan Doig? Or just write popular books from a Montana typewriter, like Thomas McGuane?

Mary Clearman Blew autographs copies of her latest book at the Country bookshelf.

“Almost 20 years ago,” Blew, author of “The House of Sky,” said, “The dry years resulted in many years crying in the wilderness before they developed enough of a following to make a living.

“But I don’t buy the notion that if I hadn’t been from Montana, I wouldn’t be a writer,” she said. “The stories I’m writing I don’t think are especially about Montana. I’m writing about the larger community of life. Things like loving and losing and loving again.”

Both authors agreed that Montana provides a wealth of information about a currently popular culture — cowboys and Indians, pioneers and robber barons. And most of it is still pretty fresh. Many of the features of the romantic Western life are still visible, from cattle branding to Indian pow wows to the wild, bleak landscape.

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Ivan Doig talks about his latest book recently at the Country Bookshelf

By ROB CHANEY
Chronicle Staff Writer

Montana bookstores must have grown from the same hardy stock as Montana books. Family touches, local history and against-the-odds survival tales are traits many of them have in common.

At the Country Bookshelf in Bozeman, Montana storytellers Mary Clearman Blew and Ivan Doig, Thomas McGuane and Dorothy Johnson stand dust-jacket to dust-jacket in the shelves and occasionally appear in person. The tales of the Last Best Place have grown in vogue, and so has the Western history market.

"Our Montana section is Montana writing rather than people who live here and write," she said. "There are more and more authors who are moving around.

As one of the state's few independent bookstore owners, Disanti has the power to take a chance on books which need time to find an audience. While big chain bookstores like B. Dalton or Waldenbooks try to sell many copies of a few popular books, independent booksellers trade on having a much wider title selection and more personal service.

That comes across in the piles of Montana and Western books which line a special portion of her shelves. While such books have been published for decades, it's just been in the last few years that national interest has really focused on them.

"There's always this concept of the mythical West," she explained. "The Last Best Place is sold all over the country. Years ago, the East was seen as the place to be if you were going to be culturally aware. But as the cities have more crime and become more and more crowded, the draw to be at the top of the corporate ladder has slipped. They're thinking about their quality of life more than they're thinking about making more money.

"The Last Best Place" said something that a lot of people were feeling.

And when they want to put the feeling into words, they come to the bookstore which has them. Disanti said a strong part of her business comes from tourists seeking a bit of the West to take home.

"Lots of places east of the Mississippi can't get Western history books," she said. "They're a big market for them.

The other big advantage of being a bookstore in Montana is the affordability of it. Main street rents are low enough in Big Sky Country to allow a low profit-margin business like a bookstore to survive here if it's well managed. And Montanans seem to prefer trading in places where they get some personal contact, dovetailing with Disanti's management style.

"We get calls -- will you look up a receipt and read it to me?" she said. Sometimes it's a lot like a reference library. Or people will come in and say 'there's this book, I don't know the title. I don't know the author, but it's about...'. I like that because it's kind of like a puzzle.

The Easterners come both in person and through the mail. Disanti said she could make a huge addition to her business if she would open a mail-order desk, but she didn't want to give up the person-to-person nature of the shop. The personal touch is what appeals to Disanti more than anything but the books themselves.

"But I don't buy the notion that if I hadn't been from Montana, I wouldn't be a writer," she said. "The stories I'm writing I don't think are especially about Montana. I'm writing about the larger community of life. Things like cooking and eating and loving again.

Both authors agreed that Montana provides a wealth of information about a currently popular culture -- cowboys and Indians, pioneers and robbers. At a cost of its being still so fresh. Many of the features of the romantic Western are still visible, from cattle branding to Indian powwows to the wild, bleak landscape.

"We're closer to history here than anywhere else," Blew said. "We've been through it all here."
Bozeman women head to Argentina

Seven women from the West, including four Montanans, will travel to Argentina to teach civic groups there how democracy works. The Women’s InterAmerican Network, a nonprofit organization, is sponsoring the 10-day democracy institute, Nov. 3 to 14. A series of workshops with democracy-building organizations in Argentina will be held.

Bozeman area delegates are Nikki Barer-Fink, rancher; Helen Kerr, chairwoman of Gallatin County’s Democratic Party; and trip co-leaders, Dr. Carolyn Pinet, adjunct professor of Spanish at Montana State University, and Wendy Bay Lewis, executive director of WINet. After the trip, participants plan to develop a computer link-up to continue working on civic skills.

Writers/from page 21

mounds of details about the ways and means of settlers — down to the different ways people in different jobs greeted one another.

Those memories are fast losing touch with reality, they warned. Montana is becoming "economically ghettoized," Doig said, by a small population and a tough agricultural market.

“You can traditionalize yourself into oblivion,” Doig said. “Montana can’t be frozen in amber. But we hope it will keep its traditional soul.”

They agreed just writing about Montana or living here wasn’t the ticket to success. While Montanans do tend to support their local authors and other writers of local history, there just aren’t enough of them to build a career upon, Doig said.

“There isn’t that much of a national reading audience in America,” Doig said. “But nobody’s ever said ‘you’re from across the Mississippi, nobody’s going to read your stuff.’”
SUE HART

Billings, Montana

Not surprisingly, since I live in and teach about Montana, my list is a little partial! (It is also unranked and cheats a little by counting three books as one—and by having a [three/four-way] tie occur.) So—

The Big Sky—A. B. Guthrie, Jr. For all the obvious reasons.

Dancing At the Rascal Fair: English Creek; Ride With Me, Mariah Montana—Ivan Doig's Montana trilogy, which sweeps readers through the early settlement years, through the tough times of the 1930s, to the 1989 Centennial year. Always beautifully—often poetically—written. A project that captures Montana on the printed page.

Tie: The Girls From the Five Great Valleys—Elizabeth Savage

The Corner of Rife & Pacific—Thomas Savage

Girls gives a voice to town dwellers—and to young women, a segment of the Western population not often heard from. The Corner of Rife & Pacific explores beginnings, settlement, Western "issues," etc. Corner was a PEN Faulkner Award nominee. (I know Elizabeth Savage would not have been happy about the "tie"—she saw her own work as "entertainments"; her husband's as "important." I don't think Tom will mind, though.)

Also tied: D'Arcy McNickle—The Surrounded. A moving, tragic story of Native American life after white settlement of what was once Indian territory. (And how can I leave out James Welch, who writes of both the past and present of Indian life in such novels as Fools Crow and Winter in the Blood? This is just too hard. No wonder the LA Times called Montana "the literary capital of the country" in March of '89.)

I have not included Norman Maclean's A River Runs Through It, because you asked for novels. River has to rank at the top of any list of "best works about life in the West, though. And I haven't been able to make a case for Dorothy M. Johnson—although if you'd like a list of best short stories sometime, I'd certainly include her there. And there are a number of others I'd add if you increased your request to the ten "best"!
Our state is about lose, as Seattle writer Ivan Doig puts it, "a bit of literary elegance."

Word from the Washington State Library in Olympia is that it plans to "suspend" the Governor's Writers Awards program, an annual competition that has recognized 334 writers and small presses since it was founded in 1966. Also dropped is Governor's Writers Day, the day-long program of panel discussions, author talks and the reception in which the prizes are awarded.

And, unless you're a writer of regional history, travel, business, education or related fields of nonfiction dealing with Washington state, your book won't automatically go into the library's Washington Authors collection - unless you or your publisher donates it.

In other words, if Seattle author Charles Johnson's next novel wins the National Book Award - as did his "Middle Passage" in 1990 - it won't be added to the collection. Same goes for poetry, children's literature, cookbooks and popular nonfiction such as megaselling Seattle author Robert Fulghum's "Uh-Oh."

Blame tight times. Blame state budget cuts. And blame the refocusing of the library's mission as a result of a "State Library Strategic Plan" approved last September.

The ones you shouldn't blame are the maxed-out librarians who've struggled, with few resources and little assistance, to meet the original goal.

When Mr. Bilbo Baggins of Bag End announced that he would shortly be celebrating his eleventy-first birthday with a party of special magnificence, there was much talk and excitement in Hobbiton.

So begins J.R.R. Tolkien's monumental fantasy, "The Lord of the Rings." Tolkien's American publisher seems to have taken these words to heart. Marking this past Friday's 100th anniversary of Tolkien's birth, Houghton Mifflin has brought out a finely crafted edition of "The Lord of the Rings," combining the epic's three parts into a single 1,193-page tome.

Unlike the hobbits, who give away gifts on their own birthdays, this volume will run you $60. But for the hefty price, you get a beautiful book, full of appendices and indexes, and graced with 50 sublime illustrations by Alan Lee.

"The Lord of the Rings" has come a long way since Tolkien began writing it with a dip-pen in 1937, on the backs of old examination papers at Oxford University, where he was an eminent professor of Anglo-Saxon.

Some critics have argued that it has come too far. Tolkien, who died in 1973 at age 81, has been accused of writing shallow characters too simple to experience inner conflict, and of including very few women characters at all. He's been lambasted for his bad verse, and the influential American critic Edmund Wilson once called the entire saga "juvenile trash."

Strong words, but are they fair? "The Lord of the Rings" is a book with a hobbit for a main character, after all. Hobbits are little people, shy of us "Big-Folk." They prefer warm, dry holes in the ground to houses, and a good meal and a crackling fire for an advantage. Too cute for...
The program's greatest success has been the collection itself. Typically, that collection is the highlight of the program, and it is shown to the audience in a way that brings the collection to life, making it more accessible and interesting. The program has been successful in not only coordinating the collection but also in raising funds to support the library and its mission. The library has attempted to do those sorts of things on its own time, and we've tried to do it all these things as volunteers, but we've been able to do it the right way, the program could not have been done the right way, the program could not have been done the right way, the program could not have been done the right way.

So, it's not whether Frodo Baggins is a good friend or not, but whether he's a good friend. And in the middle of the busy and complicated world of the books, the actual Oxford did not discuss the question of the actual English language. The Sun rises. And they're all about it.

Nevertheless, it is a book with a hobby for a small, shy, little people of the West, humans, and the few people who have grown up in hope of finding a new way of life. The book is the conflict in the conflict in the conflict of the book. The book is the conflict in the conflict of the book. The book is the conflict in the conflict of the book.

With all the characters, Frodo Baggins who is chosen to take the Ring to the fires of Mount Doom, where the Ring must be cast into the flames, he's the Ring-bearer. Middle-earth is not our calling, but it's doubly foretold, that Tolkien was never where the reader was. And as we pass through the world, to the edge of a volcano, we find ourselves in the bustling, bustling, bustling of the bustling.

The stakes have become less certain. The stakes have become less certain. The stakes have become less certain. The stakes have become less certain.

"No one really wants to see the resources but..." said Gayle Palmer, senior librarian at the Library of Washington, Northwest Region. "But there's a feeling within the librarians that we aren't the best agency to administer the funds." Palmer added that the library is not the best agency to administer the funds, but the collection has been assembled with few resources and little assistance.

"There are the maxed-out librarians who we've struggled with few resources and little assistance. There are the librarians who we've struggled with few resources and little assistance. There are the librarians who we've struggled with few resources and little assistance."}


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The program's greatest expense has been the staff time needed to coordinate the competition itself. Typically, that involves collecting upwards of 300 books by authors who live or were born in Washington state and distributing them to the five- or six-person judging panel.

Palmer said such staff usage no longer coincides with the recent "strategic plan," which focuses the library on the primary client it serves under state law: the state government itself. Librarians will now spend more time developing computerized data bases of Washington-state information, drawn from a wide variety of sources, that can be tapped by the Legislature, state agencies or — for individuals — by other libraries around the state.

Palmer is exploring two avenues to save the Governor's Writers Awards: either have the program administered by the Washington State Library Association, or make it part of an asset nonexistent Washington State Book Fair — presumably with the financial support of participating publishers.

But she welcomes other suggestions: Palmer's phone number is 753-4124. "I really do regret its demise," said Doig, a four-time winner of the award. "It's a loss to the reading public and to the state's writers. This budget cut is kind of nickel-and-diming us away from some classiness that this state has always had.

J.R.R. Tolkien would have past Friday.

Oxford don would, in the about inventing the imagi- English-speaking people, a task? Out of this century violence and mass slaughter that proclaimed the worth of good fires, true friends, sto "I am, in fact," said Toll all but size.

"The Lord of the Rings' simple response to perilous says, describing to peril of the One Ring in the wise, I am the only one hobbit-lore: an obscure br edge, but full of surprises they can be, and yet somet old tree-roots. I think I would resist the Rings for all the Wise would believe."

Children usually like "Rings," as they do its de "The Hobbit," but this isn for children alone. Neithe meant only for those eschism; the book can be a level — but not for imagination takes hold of.

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**BESTSELLERS**

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<tr>
<th>Hardback fiction</th>
<th>Hardback nonfiction</th>
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<td>2. &quot;Needful Things.&quot; Stephen King</td>
<td>2. The Best Treatment.&quot; Isadore Rosenfeld</td>
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Garrison Keillor | 4. "Real Ponies Don't Go On Rides."  
Patrick F. McManus |
Amy Tan | 5. "French for Cats." Henry Beard |
David Feldman |
| 10. "All the Ways of Peri."  
Anne McCaffrey | 10. The World is My Home." James A. Michener |

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*Last week's best sellers in the Northwest, as reported by Pacific Pipeline Inc., a regional book distributor based in Kent.*
ALSO INSIDE:
A load of new movies:
- "Thelma and Louise"
- "Backdraft"
- "What About Bob?"
and more

THE BEST
OF MISSOULA
Manning’s book gets lavish attention

By GINNY MERRIAM of the Missoulian

T he 30,000 people expected to attend the American Booksellers Association annual convention at New York’s Jacob Javits Center May 31 of June 4 will once again be treated to a flock of books and writers from an exotic location: Missoula, Montana.

Peregrine Smith Books, a small but strong Utah publisher, is pouring unusual attention — and money — into first-time book author Dick Manning of Missoula. Manning’s non-fiction “Last Stand: Logging, Journalism, and the Case for Humility” isn’t due until October, but the publishers feel it’s too early to start promoting what they expect to be a “major title” on their fall list.

“Dick is basically an unknown entity, but the subject he’s writing about is well known, and it’s been in the headlines,” said publicist Steve Chapman in a phone interview from Smith’s Layton, Utah, office. “It’s a book about a lot of things that we as a publishing company are interested in. He’s writing about things that deserve international attention.”

Those issues include accelerated logging on private lands, log exports and American deforestation, Chapman said.

Manning will talk about his book at a national sales meeting where reps will learn that Smith is hiring a Los Angeles publicist to line up media attention in New York and Los Angeles and radio and TV interviews around the country. On Saturday, Manning will meet bookstores at the Smith booth, where publicists will hand out 600 advance galley copies of the book.

“We believe it’s possible to launch writers from this region to national attention,” Chapman said. “We think that Dick is a writer with a future … We think he’s got other books in him that we’d like to have on our list and launch to the world.”

Also at the convention, Manning’s Jim Welch will be one of eight featured readers. Publishers also will hawk upcoming books by several Missoula writers who won’t be making the trip to New York: Milkweed Editions will push poet Patricia Goedicke’s “Paul Bunyan’s Bearskin”; Clark City Press of Livingston, a new release of Dick Hugo’s mystery “Death and the Good Life” and Jim Crumley’s “The Muddy Fork and Other Things”; and Milikien Publishing, “Mixed-Up Sam,” illustrated by Missoula’s Joe Boddy.

Missoula bookseller Barbara Theroux will travel to New York to accept a position on the ABA national board.

On our chart this month, Dee McNameer’s February novel continues its strong showing at the top. Perennial favorite Patrick McManus’ new collection of outdoor humor from Henry Holt & Co. bounced onto the chart shortly after its release, as did a new edition of Jim Welch’s book of poetry from Confluence Press and Steve Smith’s H.O. Bell biography from Pictorial Histories Publishing.

The recent death of Bud Guthrie put his Western classic “The Big Sky” on the sales chart and brought many inquiries about his other books, bookstores reported.

“Knowing him was probably the highlight of our book-selling experience,” said Norie Koebel of Great Northern Books. “He was a giant.”

WESTSELLERS

Books of regional interest

<table>
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<tr>
<th>Title / Author</th>
<th>Last Month</th>
<th>Month on Chart</th>
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<tbody>
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<td>1 Rima in the Weeds / McNameer</td>
<td>1</td>
<td>3</td>
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<td>2 The Last Best Place / Kittredge &amp; Smith, eds.</td>
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<tr>
<td>3 A River Runs Through It / McEwan</td>
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<tr>
<td>4 Real Pontiac / Dr. Paul</td>
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<td>5 Montana On My Mind / Sample &amp; Mayer</td>
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<td>7 M Is For Montana / Shirley &amp; Bergum</td>
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<td>8 Dancing at the Rascal Fair / Doig</td>
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<td>10 Ride With Me, Mariah Montana / Doig</td>
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<td>11 H.O. Bell / Smith</td>
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<td>12 The Big Sky / Guthrie</td>
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* Returns to chart after at least one month absence.

NEW ON THE BOOKSHELF

Spring books have started to jam the shelves. Here’s a sampling of what’s new:


Atherton just released two titles for young readers from Missoula authors: Peggy Christian’s “Old Cow” and Barbara Corcoran’s “Stay Tuned.”

University of Montana English professor Greg Pape has a new chapbook of poems from Confluence Press, “The Morning Horse.”

Crown Books has published a new Western adventure by Peter Bowen. “Kelly Blue.”

Rick DeMarinis’ new book of stories, “The Voice of America,” was recently published by Norton, and his “The Coming Triumph of the Free World” is a new Norton paperback.

Falcon Press released a new book from Gayle Shirley and Constance Bergman this week. “A Is for Animals” follows their previous collaborations, “M Is for Montana” and “C Is for Colorado.”

Lyons & Burford recently published a paperback version of “Montana Spaces,” a collection of writings about Montana by Western authors, edited by Bill Kittredge.

Holiday House recently published “Where Food Comes From,” written by Missoula writer Dorothy Hinshaw Patent and St. Ignatius photographer William Manzuc. Billings writer Terry C. Johnston’s new Western historical novel from St. Martin’s paperbacks is “Black Sun.”

“Growing Up Western” is a new collection of Western essays edited by Charles Bukos. It includes memoirs by Dee Brown, Bud Guthrie, Wallace Stegner and others.

Exceptional Books, Ltd., recently published “On Flatillow Creek” by Linda Groskopf with Rick Norby. It’s the story of the Bar N Ranch near Grass Range, one of Montana’s oldest and biggest ranches.

Theountainers Books has published a new collection of outdoor essays from Yellowstone’s Paul Schullery. “Pregnant Bears and Crawdad Eyes.”

John Fahey’s history of a North Idaho mining company, “Hecla,” was published this month by the University of Washington Press.

Blue Horizon Publishing has released the first new book from 84-year-old “Gentle Ben” author Walt Mitty, 31 years after “Dr. Doug Walk” is an Arctic adventure set in Alaska and written for young adults.

“Leaves in the Wind” gets lavish attention by its Missoula author Dick Manning.

TOP BOOKS

FICTION
7. The Seventh Commandment / Lawrence Sanders. Putnam, $22.95.

ALL OTHER GENRES
15. The Druid of Shannara / Terry Brooks. Del Rey, $19.95.

NON-FICTION
3. There Are No Children Here / Alex Kotlowitz. Double-day/Nan Talese, $21.95.

Call 721-1646 for an appointment.

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Gynecological Care
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Professional Village, Suite 24
715 Kendigent, Missoula
721-1646
Stressed out?

Who, me?

Ivan,

Congratulations! Hope everything is fine with you.

Ginny
30 June '92

Dear Ginny—

Well, sonofagun. Missoula's so hard up for writers that my occasional UFO appearances at the Oxford or the Missoula Club lunch counter qualify me as local bard, huh? Pretty easy money, so far.

and

Really, I did get a kick out of the award for the T-shirt; thanks for whatever hand you had in any of that. How's the newspaper life? Carol and I at least hope you're thriving.

all best,
30 June '91

Dear Theresa—

Just a line of thanks for so deftly immigrating me into the ranks of Missoula writerdom in your "Best of..." piece. As a friend in Dillon of all places used to say, a gift is no less welcome for being undeserved.

best wishes,
The Bloomsbury Review

Body & Soul
The Mysteries of Healing
Designing Our World

Montana Memories
An Interview with Ivan Doig

Interviews/Profiles
David Lee
Stephen Pett
A.B. Guthrie, Jr.
A Remembrance

Regional Reading
Ivan Doig was a prolific writer whose novels were set in the American West, exploring themes of family, history, and the landscape that shaped his characters. His work often blended elements of fiction and memoir, creating a unique perspective on the American frontier and its inhabitants.

**Ivan Doig**

Ivan Doig (1938-2015) was an American writer known for his novels set in the American West, particularly Montana. His work often blended elements of fiction and memoir, creating a unique perspective on the American frontier and its inhabitants. Doig was a sometime resident of Seattle and author of several novels, including *This House in Oregon*, *The Big Sky*, and *My Late Sun.*

**Memories**

Doig was a storyteller whose work often blended fact and fiction, creating a rich tapestry of the American West. His novels, such as *My Late Sun,* explore themes of family, history, and the landscape that shaped his characters. Doig's work has been celebrated for its lyrical prose and his ability to capture the essence of the American West.

**The Bloom County Review**

The Bloom County Review is a publication that features a variety of stories, including interviews, articles, and book reviews. It is known for its high-quality content and its focus on文学和历史, providing readers with a platform to explore new and interesting ideas.

**The Writers, Issues, History, Art, & The Environment**

The Writers, Issues, History, Art, & The Environment is a publication that features stories and articles about the intersection of literature, history, art, and the environment. It is known for its high-quality content and its focus on exploring the ways in which these disciplines interact and influence each other.

**Ivan Doig: An Interview by Tom Auer**

Ivan Doig was a writer whose work often explored themes of family, history, and the landscape that shaped his characters. His novels, such as *My Late Sun,* are celebrated for their lyrical prose and their ability to capture the essence of the American West.

**The Montana Memories**

Montana Memories is a publication that features stories and articles about the history and culture of Montana. It is known for its high-quality content and its focus on exploring the unique aspects of Montana's past and present.

**The Bloom County Review: July/August 1993**

The Bloom County Review is a publication that features a variety of stories, including interviews, articles, and book reviews. It is known for its high-quality content and its focus on literature and history, providing readers with a platform to explore new and interesting ideas.
company. I admire their writers; a lot; I think being published in paper meant probably a larger first printing.

TBR: You made the comparison that it was a leap for his character, in my mind. Not that it didn't work, but it was a leap.

SP: It calls for the willing suspension of...

TBR: Disbelief.

SP: In an earlier draft I had him—as a kid in a program for delinquents—in a brief writing class and write about a story about a kid who’s on Mars or some damn thing. I cut that out because I felt like it didn’t need to be pushed, and I didn’t want to call attention to it; either. I didn’t believe that language, for him, had become almost his last opportunity to confess about that. At some point he believes. The secret is to define yourself before somebody else does.

Women & Aliens (Continued from page 1)

OSHA and EAP regulation (toxic wastes are being dumped into border rivers) and trade unions seem mainly to fear the burgeoning loss of jobs in the state of Washington, and the District Federalists are beginning to depend on the same ideology they used to link with the anti-drug marchers bordering the border. Over such a tumultuous then that means life on the landless frontier is actually the avant-garde of our large capitalist mansions.

Van Doig (Continued from page 6)

were deliberately excluded in the original social security act. So in essence, a lot of people, such as my family, had no re-

sidence in sight. You either had what you could save or what you could use to call the community college you in my family’s life. I thought it was a bit of a big step against the notion of western writers as mainly presenting a sense of place: of god, by we’re presenting some pretty good characters. It’s true; it’s not in the work of more serious western writers, but you get characters like Paul Macleary in "Mojave Road" (also one of the other American authors, just to see how wild imaginations sometimes get with the Australians. And the incredible sense of more of a sense of place and more of a sense of place..."

TBR: What about landscape and the elements of nature, which are also a big part of your writing? Any influences there?

John Santmyer, for instance, and that’s been true of some of the other American authors, just to see how wild imaginations sometimes get with the Australians. And the incredible sense of more of a sense of place and more of a sense of place..."

TBR: What about landscape and the elements of nature, which are also a big part of your writing? Any influences there?

ID: Scholars and theorists may see more in it than I do, but I see landscape as a metaphor for a writer. I find a lot of our work is going to be thought through this, that the ocean and the coast served somewhat the same way in "Mojave Road" as the California coast did in the "House of Sky. There are those monumental facts of nature, weather pouring in over and around them and so forth, and so forth..."

TBR: Did you peek once into the notion of western writers as mainly presenting a sense of place: of god, by we’re presenting some pretty good characters. It’s true; it’s not in the work of more serious western writers, but you get characters like Paul Macleary in "Mojave Road" (also one of her childhood books), and it’s been true of some of the other American authors, just to see how wild imaginations sometimes get with the Australians. And the incredible sense of more of a sense of place and more of a sense of place...

Van Doig (Continued from page 6)
A Bookmark For You!

Thank you again for your contribution— your books are real favorites here!

Time is such a precious commodity, "Spare time" is a greater oddity.

Thank you for the time you took, to tell us what's your favorite book.

Gloria Curdy

Bonnie Bowell

Susannah Blithe

Faye Tucker

Mae Andrews
Ivan Doig: The Old West And the New

DANCING AT THE RASCAL FAIR

Dancing at the Rascal Fair

The Washington Post
TUESDAY, OCTOBER 15, 1991

ố

Ivan Doig

AUTHOR

What is the story of your family home? There are many stories, maybe too many. I lived in a house many others in a lot of cities, by Paul Hoffman.

Who is your favorite author? Proulx, there are many. Joyce, Miller. Together, the poet, the song, the story, Ivan Doig.

What is your favorite place to work? In many ways, none is precious enough.
24 Hours in Due East, S.C.

By Howard Frank Mosher

VER the past decade or so, a number of America’s finest younger novelists have staked out fictional claims on out-of-the-way corners of the country. Sometimes referred to by critics as the “new regionalism,” this fiction is, in fact, neither especially new nor, in any limiting or quaint sense of the word, regional. One thinks, for example, of the dark and decaying New England mill towns of Ernest Hebert and Russell Banks, of Cathie Pelletier’s remote Canadian border terrain with its idiosyncratic clans of French and Yankee backwoodsmen, and of Ivan Doig’s high Western plains, rich in historical lore.

“Who Do You Love,” Valerie Sayers’ third book set, like her previous novels “Due East” and “How I Got Him Back,” in the appealingly named coastal town of Due East, S.C., is a book written in just this tradition. Perched on an off-the-beaten-track fringe of the Atlantic seaboard, Due East is a community of stately white houses with wide yards shaded by live oak and pecan trees, long-established family businesses catering mainly to the nearby Parris Island Marine base, and attractive beaches guarded by vast wetlands and scrub woods unspoiled enough to hold wildcats — not to mention rattlesnakes. With its lovely late-afternoon sunlight and seaside vistas and easygoing pace — the main topic of conversation downtown on an unseasonably warm fall day seems to be whether to turn on the air conditioners — it’s a place you could fall in love with at first sight and settle down in for life.

Dolores Rooney, a wide-eyed young college student from New York, did exactly that back in 1946; and even now, 17 years older and only too well aware of Due East’s grumpy underside and moral shortcomings, Dolores is still full of affection for her adopted home: “Never mind the trailer lots on the way out of town, or the tacky cheap gas stations on the highway; never mind, just for the moment, the mean little plumbingless shacks on the islands, where they painted the doors and window frames blue to ward off evil spirits; never mind the rednecks five miles up the road. At just this dreamy moment Due East was so sublime that it was almost a spiritual, not a physical, place: even the brown marsh grass, squattting in brown mud at low tide, was beautiful.”

Not that Dolores doesn’t have her own share of midlife problems. The novel opens in November 1963, on the eve of President John F. Kennedy’s assassination, with Dolores, 37 years old and pregnant with her fifth child, full of concern about her family. Kate, her precocious 11-year-old, is preoccupied with doubts about sex; for weeks now, she’s spent hours a day conducting covert (and very funny) dictionary word searches, with maddeningly redundant results: “She’d Continued on page 29

A Town That Sparkled

Kate’s father didn’t come from Due East... He’d chosen Due East. He’d grown up on a farm inland from Charleston, near a town called Shining Star. Shining Star was hot and dry and dull, Bill Rooney told his family: it was Due East that sparkled, the town and the islands and the ocean out beyond. When Bill Rooney set up shop on River Street, he made a systematic study of the local habits. He learned to wear a hat, and to buy a few good suits in Savannah whether he needed them or not. He spent an hour, at the least, in Ralph’s every morning, stretching his fifteen-cent cup of coffee into a tutorial on the subject of crops (Due East rose and fell with tomatoes and cucumbers) and hurricanes and defense builds (they had three military installations in the county, by the grace of God and Congressman L. Mendel Rivers).

From “Who Do You Love.”

THE NEW YORK TIMES BOOK REVIEW
Montana born author writes about zest of the old west

by Charlotte Malloy
Shoshone News-Press
Kellogg, ID

Ivan Doig became a writer of western novels in the aftermath of Watergate, with the idea of making the publishing world a little more democratic.

By the time Doig sat down to write "This House of Sky" the story of his family's roots in the "secret and peopleless land" of southwestern Montana, he was fresh out of patience for the parade of dishonest politicians with bestselling books.

"Notoriety was getting its story told, but the actuality of long lives lived as best they could was not getting its story told," said Doig, one of more than 200 authors and scholars attending the Western Literature Association Conference which was held at Coeur d'Alene Resort. "I thought, 'By God, people such as my own deserve to have their stories told as well as the convicted felons who've been running this country.'"

With a half-dozen books now under his tough leather belt - including "Mariah's Book," due to be published next fall - Doig has been selected as this year's recipient of the University of Montana's Distinguished Fellows Award in the Humanities.

"It builds its own force by the accumulation of detail," he said. "You build the castle out of smaller stones."

Making frequent trips from Seattle - where he lives with his photographer wife, Carol - Doig revisited the once-familiar sights and sounds of his native Montana. One by one, fading memories came to life. As he writes in the first chapter:

A certain turn in my desk chair, and the leather cushion must creak the quick dry groan of a saddle under my legs - and my father's and his father's. The taste in the air as rain comes over the city is forever a flavor back from a Montana community too tiny to be called a town. A man, the same alphabet of college degrees after his name as mine, trumps in a debating point during a party argument, and my grandmother's words mutter in me on cue that he grins like a jackass eating thistles.

Doig marks time for his characters according to a seasonal clock with hands that circle past planting, lambing and harvesting seasons with predictable regularity.

"You have, just by the truth of the calendar, what is important in each of those..."

"Those of us who are full-time writers don't have time to analyze ourselves - and not even sure we should," he said. "We have other books to write."

"I'm just trying to get the sounds of words on paper," he added. "I think my fingertips are more important than the murky swamps of the back of my mind."

Doig speaks proudly of his western heritage - particularly of his place in a lineage of western writers.

"There's a continuity of people having been born in these small, hard places, and who, by the thrust of their desire to get out, become writers," Doig said, his face decorated with a scholarly looking beard, his eyes looking out through a pair of horn-rimmed glasses.

"We bring spicier ingredients to our books than people with calmer, saner backgrounds might," he said.
When leaders become readers...

What do the famous read?

By GARY JAHRI

When it comes to favorite authors, Ivan Doig's name tops the list submitted by notable Montanans such as Sen. Max Baucus and university President George Dennison. But when asked to pick his own personal preference, the Seattle-based writer opts for the works of authors such as Joseph Conrad, William Faulkner and Lorren Eidey. And as for book favorites, Doig makes it clear he has many.

"There are many — dozens, maybe hundreds. But the one I reread most often is 'Out of Africa' by Isak Dinesen," Doig writes.

Doig, Baucus and Dennison were among dozens of people who responded to a survey prepared by the Big Sky High School library staff in recognition of National Library Week. Participants were asked to select their favorite book and author as well as their favorite place to read.

"We wanted to involve the community in the school. This is one way to do it," said Big Sky librarian Gloria Curdy. "We wanted to show students that a lot of successful people are reading the same books students are."

Those responding to the survey included politicians, local business people, writers, athletes and former and current Big Sky students. Curdy and her staff mounted each response on a sheet of poster board with the subject's picture and other personal effects. The posters were then set up in the Big Sky library, where hundreds of students and adults have been viewing the display daily since Monday.

Along with Doig, other favorite authors garnering more than one mention included Ernest Hemingway, Stephen King, Norman Mailer and Mark Twain. James Michener earned kudos from state school superintendent Nancy Kneimann and smokejumper Willis Curdy. Robert Ludlum scored top marks with Missoula County Commissioner Janet Stevens and Lady Griz basketball coach Ro

Big Sky High School

Books

(continued)

- Republican Sen. Conrad Burns would dive into "Against the Night" by James Minor. Burns listed convicted Watergate conspirator-turned-prison evangelist Charles Colson as his favorite author and calls "home" his No. 1 place to read.
- Baucus likes Doig and his book "Dancing at the Rascal Fair." The Democratic senator also tagged Mailer as a favorite author and his family's ranch near Helena or his office on Capitol Hill as his favorite reading places.
- While Gov. Stan Stevens singles out no one author or book, the Republican rated Hemingway, William Buckley and Herman Wouk among his favorite writers.
- "I read extensively. Everything from 'The Bible' to history, political science, fiction and nonfiction," Stevens wrote, saying that he tries to find time to read each day.

Cindy said most of the people contacted responded to the reading survey. Among the few no returns: Barbara and George Bush.

However, Curdy did receive a personal response from Vice President Dan Quayle's office. While Quayle did not answer the questions about his favorite reading habits, the vice president did send regrets that he would not be able to appear in person at Big Sky this week.

"We sincerely appreciate your interest in having the vice president participate in your upcoming program," said the letter that is included in the display in the Big Sky library. "Unfortunately, due to a heavily committed schedule he will be unable to join you. However, we hope that when planning future events you will again consider seeking Vice President Quayle's participation."
Exhibit Celebrates  
150 Years of Photography

If you had lived one hundred and fifty-one years ago, you would have had to hire an artist to draw or paint the likenesses of your loved ones. But the invention of photography in 1839 made realistic images available on an unprecedented scale and, as the technical processes were refined, increasingly available to the general public. Because of this fascinating new process many early Montanans could forestall their loneliness with pictures of their families in the form of daguerreotypes, ambrotypes, and tintypes.

Some of these early images and many of the photographs that Montanans later took and saved will be in

"Secure the Shadow Ere the Substance Fades: A Celebration of Photography," an exhibit at the Montana Historical Society this fall and winter. Photograph Curator Lory Morrow and Museum Curator Susan Near are preparing the exhibition from the Society’s collections to commemorate the sesquicentennial of photography.

A letter from the Society’s Archives shows how valuable early portraits were to their owners. In 1866, miner F. L. Kirkaldie wrote to his family: “I had the misfortune to lose my memorandum book, which contained all the family likenesses—I miss them very much—and if you

(continued on page 2)
Centennial West Program Continues with Community Forums

Over four hundred people from Seattle, Washington, to Vermillion, South Dakota, were in Billings, Montana, last June to attend "Centennial West: Celebrations of the Northern Tier States' Heritage," sponsored by the Montana Historical Society. Participants came from twenty-two states and one Canadian province to celebrate the statehood anniversaries of Washington, Idaho, Montana, North Dakota, South Dakota, and Wyoming.

This fascinating conference provided a singular opportunity for scholars, researchers, and artists to meet and share their insights with an interested citizenry. This fall, community forums will repeat this opportunity in eleven towns in the six Northern Tier states. Each program will begin with a multi-screen slide presentation illustrating the landscape and history of the Northern Tier. Three speakers with expertise on the history of the region will address one of the following topics: natural resources, Native American culture, political traditions, folklore, or art and literature that have been inspired by the region's landscape. The formal presentations will be followed by questions and discussion between the audience and the speakers.

Participants at the local forums will receive a book that has been published for those interested in the history of the region. Beginning with an essay on the history of the Northern Tier region by William L. Lang, former editor of Montana, the Magazine of Western History, the 48-page book presents an essay on each state's history written by a leading historian.

The remaining forums will be held in the following Northern Tier towns:
- October 20, 21: Bismarck, ND
- October 20, 21: Cody, WY
- October 27, 28: Laramie, WY
- November 3, 4: Tacoma, WA
- November 10, 11: Grand Forks, ND
- November 17, 18: Butte, MT

The Centennial West programs are free of charge and all members of the communities are encouraged to attend. For more information, write to Jennifer Jefries Thompson, Education Department, Montana Historical Society, 225 N. Roberts, Helena, Montana 59620, or call (406) 444-4794.

MHS Accessssions

<table>
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<tr>
<th>Photograph Archives</th>
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| Lewis L. Yarlett     | Charles C. Patton
| Gainesville, Florida | Springfield, Illinois |
| Richard Fox Maxwell | Mary Jelinek
| Coronado, Costa Rica | San Francisco, California |
| Faye Wiegenstein     | Elmer L. Jones
| Redford, Missouri    | Salina, Kansas |
| Lauri Olsen Bozeman  | Mary Martinson |
|                     | Hordin |
| Rita Dorn for Henry Hansen's Estate | Scott Steen |
| Las Vegas, Nevada    | Butte |
| Robert A. Reuther    | Chris Clancy |
| Grosse Point Woods, Michigan | Livingston |

95 photographs and negatives, views of schools, teachers, and children in Montana, 1920s-1950s
305 photographs, views of Kendall, the Moore flume, drilling at Kendall mines, the Fox ranch, and 16 Mile Canyon, c. 1910
11 photographs, views by J. A. Wintermute & Son and D. McMillion of Bimetallic mill, Granite and Philipsburg
170 photographs, mostly by A. E. Warten, views of WPA activities in Montana, 1938
18 photographs, construction of Fort Peck Dam, blasing and drilling Snake Butte, and hunting coyotes in northeastern Montana
19 photographs, views of Helena and surrounding area in the 1880s-1890s, some by photographers Arthur Canning and Ralph Decamp

Charles C. Patton
Springfield, Illinois
Mary Jelinek
San Francisco, California
Elmer L. Jones
Salina, Kansas
Mary Martinson
Hordin
Scott Steen
Butte
Chris Clancy
Livingston
Anna Zellick
Livingston

E. E. "Boo" and Edna MacGilvra letters, 1972-1981
Reminiscence by Fred Buck, "Experiences of the Fred Buck Family in the Helena Earthquakes of 1936" (including photographs)
Letter from J. C. Cooper to A. J. Willis, 1864
D. W. Slayton letters, 1885-1886
KGIR (Butte) Fiftieth Anniversary interview tapes with Ed Craney and others
Montana Hunters and Anglers Project oral history interviews
Croatian Brotherhood records, Roundup, 1916-1980
ENTERTAINER

THE GOVERNOR'S AWARDS FOR THE ARTS

NOTABLE CONTRIBUTORS
One group, four individuals win the state's prestigious honor

INSIDE
SOUTH AFRICANS ENTERTAIN AT UM
'DAYS OF THUNDER' AMONG NEW VIDEO RELEASES
WINTER BRINGS SOMBER MOVIES

ON THE COVER: IVAN DOIG, GOVERNOR'S AWARD WINNER AND AUTHOR OF 'THIS HOUSE OF SKY,' 'ENGLISH CREEK,' 'DANCING AT THE RASCAL FAIR,' AND 'RIDE WITH ME, MARIAH MONTANA.'
Ivan Doig


“Ivan has a growing audience,” Susan Richman, Doig’s publicist at Macmillan Publishing and Athenaeum, said this fall. “As far as being important to us, he’s one of the top novelists on the Athenaeum list. This is definitely Athenaeum’s major novel for fall.”

Doig, who was researching his newest book project, grew up on a sheep ranch outside Dupuyer. He graduated from Valier High School, where he once said, he was “an inept javelin thrower.” He earned undergraduate and master’s degrees in journalism at Northwestern University and worked a few years as an editor before settling in Seattle in 1966.

His journalism training is “the muscle and sinew” of how he works, Doig has said. He relies on meticulous research and writes out of a Montana heart.

“The Montana I write about is pretty much a Montana I’ve lived in whether I’m in Ringling or Tierra del Fuego,” he told the Missoulian this fall. “It’s a bounding of memory and cadences of language and story that I grew up with that never goes out of me.”

Mary Agnes Roberts

Thirty-two years ago, Great Falls had no symphony orchestra. Mary Agnes Roberts and five friends changed that.

“What inspired us was we all wanted a symphony in Great Falls,” she said this week, “and several trials before had failed.”

Back then, they charged 50 cents a concert. Today, the Great Falls symphony has a budget of $250,000 and 1,400 season ticket holders. It often plays to sold-out houses in the 1,800-seat Great Falls Civic Center.

Roberts, who began as a violin player, then commuted to Missoula for cello lessons and now plays viola, also helped found the Montana Association of Symphony Orchestras. She was recently elected to her second two-year term as its president.

Robert said she volunteers out of her love of Montana.

“We have to have good libraries and museums and music,” she said, “for our quality of life.”

Lyndon Fayne Pomeroy

Lately, Lyndon Pomeroy’s work has been tested by fire.

Twenty-eight or 29 years ago, Billings artist Stan Lynde bought one of Pomeroy’s welded-steel sculptures. Sitting on the fireplace mantle, the sculpture was the only piece of art that survived when Lynde’s house burned down last month. A 20-year-old sculpture of Pomeroy’s had a similar experience in a Bozeman family’s house fire recently.

“Had those sculptures been bronze, they would be just puddles now,” Pomeroy said in a phone interview with his Billings home this week.

The work has come back to Pomeroy, who’s cleaning it up. It’s like a reunion with old friends.

“When I finish something, I don’t want it around,” he said. “I want it to go. But I like to go back to them 10 or 12 years later, just to look.”

Pomeroy is also working on a commissioned piece of public art that will be installed in Omaha, Neb., a team of men pulling a plow. It’s a large-scale work in which the farmer driving the team is eight feet tall.

Pomeroy has spent most of his life making and teaching art. But when he was growing up in Havre, an art career wasn’t considered “an acceptable direction,” he remembers.

He earned undergraduate and graduate degrees in art, and he taught art at Northern Montana College and Eastern Montana College. But he returned always to his first love, making sculpture of welded steel.

“Steel is the contemporary medium,” he says. “It’s the medium of our time.”

Pomeroy, who has sculpted full-time since 1961, created the miners panning gold on the walking mall in Helena and public art pieces in Great Falls, Havre and Billings. His work has also been exhibited across the country, including Washington, D.C., and other Western states.

Pomeroy will travel to Helena next week to accept his award. Most of his family will be there, including his 86-year-old mother.

“I figured maybe eventually I might receive it by the time I was 85, if I didn’t die first,” he said. “They don’t give them posthumously.”
The One True Picasso

A LIFE OF PICASSO
Volume One, 1881-1906.
By John Richardson, with the collaboration of Marilyn McCully.

By John Russell

F ew biographies in the literature of art have aroused more expectation than the four intended volumes of "A Life of Picasso" by John Richardson. Though sometimes disheartened by those who were most impatient to read it, Mr. Richardson's Volume One turns out to have been worth the wait.

A remarkable achievement on more than one count, it has the steady, unhurrying pace and the superabundance of detail that were the mark of biography in the High Victorian days. It is warmed throughout by unfaked private affection and by a veritable tumult of reminiscence. But neither hype nor adulation plays a part in it. The record is set straight, without bias, even where the buzzword "manipulative" is the only one that fits Pablo Picasso's treatment of others.

Not only Picasso himself, but all those with whom he came into close contact — friends, lovers, colleagues, acquaintances and men and women of genius — are brought to rounded life. And as we sense here and there that Mr. Richardson has a score to settle with people, now dead, who did not further his researches, Picasso himself would have been the first to note that and to enjoy it.

Conversational in tone, the book musters and marshals a truly

Continued on page 20


Desert Storm and Then What? A Reader's Guide

By Fouad Ajami

A fter Operation Desert Storm there will be an American imperialism in the Middle East and we shall be healers. Such is the promise of what will come to pass when the guns fall silent. This is a return to an old theme. Pick up the American trail in Iraq and Kuwait and trace it back from today's expedition to the first American ventures into the Arab and Muslim realms. The themes recur; the history telescopes easily. Always there is the promise that over the horizon — two or three camel days away, as the Arabs of the desert would

have once put it — there will be bliss: the distant power giving something of its innocence and optimism to a region burdened by its feuds and obsessions. And always there is the response of that world: dependence and resentment, attraction to the power from afar and the need to cover up its attraction and the dependence.

Americans don't know the realms of Islam with any great intimacy and authority. The United States has been an unsteady presence in that region: bursts of intense activism alternating with periods of benign neglect. We have tended to think of Arab and Muslim societies as places that the Europeans knew and understood. We stand in awe of the great craft of the British writers and travelers, of the curiosity that took Richard Burton, T. E. Lawrence, Gertrude

Continued on page 22

Richard Sennett in Search of the City/3
The Fragile Web of Memories

Noted With Pleasure

Our recollections of those we love, Alain Robbe-Grillet writes, are composed largely not of dramatic events but of shared pleasures and quiet moments. This passage on his mother is in "Ghosts in the Mirror" (Grove Weidenfeld).

The importance of things... obviously doesn't lie in their intrinsic significance but in the way they stick in our memory. And clearly, the strongest ties between people who are close to each other are all forged of small, insignificant things. So I'm sure that throughout my childhood and long after I kept alive a dense network of tastes shared with my mother, which probably came from her, but also a solid though more intangible fabric of tiny events and minute sensations that we both experienced in the same way from day to day. I should mention, for instance, our mutual love of gardens and gardening, a marked gift for culinary invention, our fondness for making complicated, detailed plans in our head. The most precious things we shared were certainly much more modest, without the slightest universal character... could take almost any detail at random, since what's essential is how you perceive them and above all how they are woven together.

Making Sense of the World

Beneath the modern obsession with facts and theories, Alvin Kernan argues, can be discerned the perpetual human search for meaning. This is from "The Death of Literature" (Yale University).

Meaning, not raw facts, is what humanity seeks, and society is a collection of kits or codes for processing raw facts into meaning. Ordering is one of the simplest and most durable human methods for finding or making meaning. Take a variety of things and put them in some kind of relationship, a simple sequence, a taxonomy, a hierarchy, or a cause-and-effect pattern, say, and they make sense, apparently for no better reason than the tautological one that order and relationship are felt by human beings to be meaningful. But they are, of course, its charts, tables, structures, and classification systems that culture can be said to be composed of an extensive series of interlocking schemes of order. The ultimate aim of society might well be viewed... as assembling all these individual systems into a master system of knowledge, a unified field not of physical forces but of culture.

The Genuine, Spontaneous Thing

The way in which one writer's imagination is influenced by another is vividly caught by the novelist Kate Chopin, recollecting her discovery of Guy de Maupassant's work. Her essay is quoted in "Kate Chopin" by Emily Toth (Morrow).

"About eight years ago there fell accidentally into my hands a volume of Maupassant's tales," Chopin wrote in September 1886, after the Atlantic asked her for an essay about herself. "I had been in the woods, in the fields, groping around; looking for something big, satisfying, convincing, and finding nothing but—myself; a something neither big nor satisfying, but wholly convincing. It was at this period of my emerging from the vast solitude in which I had been making my own acquaintance, that I stumbled upon Maupassant... Here was life, not fiction, for where were the plots, the old fashioned mechanism and stage trapping that in the vague, unthinking way I had fancied were essential to the art of story making. Here was a man who had escaped from tradition and authority, who had entered into himself and looked out upon life through his own being and with his own eyes; and who, in a direct and simple way, told us what he saw. When a man does this, he gives us the best that he can; something valuable for it is genuine and spontaneous."

Held Rapt by Language

Ivan Doig, in an essay on a beloved teacher reminds us of an experience common to those in love with words: the influence of a mentor passionate about language. His piece is included in "A Special Relationship: Our Teachers and How We Learned," edited by John C. Board (Pushcart).

Day after day we would troop to the blackboard to take apart sentences with our teacher. His voice was pitched in a high falsetto, like a woman's, when he chanted to another one like scaffolding, being shown how a clause dovetailed here, an infinitive did the splicing there, the whole of it planed and beamed together as her pointer whirled through a reading of the revealed sentence. For her the language held holy force, and she shuddered at any anaphora of it. In what must have been her fullest spate of forgiveness, she once apologized about one of the townswomen: Once you get used to her split infinitives, you'll find she's a very nice person. And so Mrs. Tschudy hovered at me from her height of language, declaiming, rhapsoizing, unabashedly giving favor to any of us who seemed rapt. I was more than rapt, held by her whirligig of language and learning as if I were a ball swung on a tether.

Writing on Stones

Tim Robinson, in the midst of waxing lyrical about the Irish shoreline, pauses to remind himself that we err in projecting human qualities onto the natural world. This is from "Stones of Aran: Pilgrimage" (Penguin, paper).

The sea does not riddle, dolphins do not pray, the vagrant bird neither trusts nor distrusts Robinson, waves never sign anything, what I myself witness is my own forgery. One should forego these overluxuriant metaphors that covertly impinge a desire of communication to non-human reality. We ourselves are the only source of meaning, at least on this little beach of the Universe. These inscriptions which we insist on finding on every stone, every sand-grain, are in our own hand. People who write letters to themselves are generally regarded as pathetic, but such is the human condition. We are writing a work so vast, so multivocal, so driven asunder by its project of becoming coextensive with reality, that when we come across scattered phrases of it we fail to recognize them as our own.
Ivan: You may have missed this.

John C. Board
17 Burr Street
Portland, Connecticut 06480

(203) 342-1182 (Home)
(203) 525-5641 (Office)


Noted With Pleasure

The Fragile Web of Memories

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Hellorawn,
Three galley have
three more proofs readers
to pass through, but
wanted you to "fix" as
you see fit - I hope not
dramatically.

Thanks so much -
If you wish, you could
Call in corrections:
1-802-654-1105.

Carolilly

P.S. Time is fairly short. Hear from
carolyn. See you soon?

CAROLYN CUNNINGHAM • EDITOR
Dear Carolyn--

Here are the fixes and minor updatings, I hope thoroughly undrastic. Could you send me two or three extra copies of the issue when it runs?

Thanks for your attention to my work; I hope you're thriving.

best,
Nov. 5, 1990
Ben Groff
4221 152nd St. SW
Lynnwood, WA  98037
745-8855

Ivan Doig
17021 10th Ave. NW
Seattle, WA  98177

Dear Ivan:

Congratulations on the publication of your new novel. I look forward to the pleasure of reading it. I recently noticed yet another favorable review of your work in the *New York Times Book Review*.

I'm writing to tell you that I had offered my profile of you two years ago to *Montana* magazine, for reprint. They were interested, and are finally going to publish it (barring last minute emergencies) in their January 1991 issue. They will use *Mariah Montana* as the hook. Minor changes will be made from the text that appeared in *Pacific*, to reflect the passage of time and the fact that *Rascal Fair* is no longer the new thing.

Carolyn Cunningham, editor of *Montana* (1-800-654-1105), tells me she or someone there will probably contact you soon about photos for the story.

I thank you again for allowing me to interview you and write the story. As for myself, it has been a year since I left the earth of free-lance journalism for the outer-space of fiction writing. That is really what I always wanted to do. I was not comfortable as an invader of lives, I have my ups and downs of hope and discouragement, but my first published fiction appears in the current issue of *Alaska Quarterly Review*, and another story has been accepted by *Crab Creek Review*. Still, don't look for my name any time soon in the *New York Times Book Review*.

Thanks again for your past cooperation and the pleasure of your acquaintance.

Yours,
Historic Preservation Series
Isaac Royall House, 1700s
Medford, Massachusetts
National Historic Landmark

Clean Doig
17821 16th Ave N.W.
Seattle, Wa.
98177
11/1/30

Dear Mr. Dog,

I received your message regarding corrections to the interview. The changes have been made, and the article is set for printing.

Thanks for all your help. I look forward to the feminine viewpoint companion to This House of Sky.

Best wishes.

L. O'Brien
Ivan Doig
17021 Tenth Avenue N.W.
Seattle, WA 98177

October 28, 1990

Dear Mr. Doig,

Enclosed is a copy of the interview I am submitting to Writer's Northwest Handbook. I trust you'll find it satisfactory. However, if you do see a problem, please don't hesitate to call.

I enjoyed our conversation and am only sorry more of it couldn't be included in this piece. 1,000 words always turns out to be such a small chunk.

Thank you again for your time and courtesies.

Best Wishes,

Linda O'Brien
An Interview With Ivan Doig

Ivan Doig may well be the quintessential Northwest writer. He brings our past to life, populating a realistic West with characters who struggle through their day to day existence by balancing passions, dreams and responsibilities. Doig's books carry the stamp of authenticity. They are tightly-plotted testaments to his belief that in order to write about a region, "you have to learn its skin and language and soul."

All of which translates into planning and hard work. "I tend to think of situations and chronologies early. In the current book, Ride With Me Mariah Montana, it was the situation of putting three people of a couple generations in a motorhome and turning them loose in Montana during the Centennial year. Dancing At The Rascal Fair is putting people aboard a ship in Scotland and sending them to Montana. Alongside of this, is thinking about chronology, which is often an outline for me. English Creek takes place within one summer in Montana. Winter Brothers is one winter on the coast. Dancing at Rascal Fair deliberately expanded to cover thirty years. So situation and chronology are early considerations, and on the planks of that stage come the characters."

Doig's affinity for the land and its language, and his commitment to historical accuracy are the cornerstones of his work. "To me, getting the details right puts an intrinsic rightness to the book. The notion that care in small things
translates to care in greater things is one of the benefits of research."

To Doig research is not an isolated part of the writing process. "It's akin to an actor's performance. Is the time spent memorizing not part of the performance? No, I think it is. And a writer's research is maybe akin to that--to an actor learning his part.

"You have to cast a broad research net and find details. A lot of archival research goes into my books. I try to be as imaginative as possible about where to look. There's a brief mention early in English Creek of auction sales of farmers and ranchers who had gone bankrupt. What would those have been like? I talked to a historian friend who said to look at the records of the Montana agency that took over when all the banks failed in the 1930's. Those state guys had to go out and inventory the properties the banks held. There were listings of what kind of harness, what kind of plow, what kind of kitchen equipment those ranches possessed, so there's an exact picture of what was on a ranch in the mid 1930's.

"A lot of my research is done by going out and listening to the people of the area I'm writing about. For characters, I've often gone back into historic photo files and collected faces. In English Creek there's a kid named Ray Heaney who's described as looking more like his face had been carved out of a pumpkin than born. That kid is from a Dorthea Lang photo from the depression years. A kid from somewhere out in Oregon, with an absolutely winning face, a cowlick and great incised dimples. I've never seen that kid but he existed for me in that photo."
During the past ten years Doig has immersed himself in writing about a century of western existence. At what expense? "One of a writer's decisions has to be what he can take on. What his time and energy will allow. One of the things I've had to do as a supposedly successful novelist is turn my back on journalism. Sometimes that's frustrating, because I can't clone myself to do some of the topical writing I'd like to do. I wrote a couple of hundred magazine pieces during the ten or so years I was a full-time magazine freelance writer, and probably 40 or 50 of those were ecological pieces. That was my inning to speak to the ecological issues of this area. My greater effect, these days, seems to be in the longer, slower process of writing books."

Reminiscing about the role of regional markets in his career, Doig says, "The markets that were available to me through the late 60's and 70's were a place to flex writing muscle and try some things out. Economically the markets were pretty dismal, and that's one reason I turned to books."

"Regional publishing has something to offer, but I'm not sure it always offers it quickly and amply enough. I was a writer out here for twelve years before This House Of Sky was accepted by an editor in New York, and my memory is that only one regional publisher ever came around and asked me 'Hey, are you thinking about doing any kind of book, ever?' And that was after the manuscript had already begun making the rounds."

With the success his career has seen, it's hard to imagine Ivan Doig with regrets. But there's always hindsight. "If I had
one thing to change about my freelance period, it would be to be
tied less to trying to get published and make money out of it,
and to work more on manuscripts and the craft of writing. I wish
to God I had worked on a novel at that point. I wish I'd done
more poetry than I did.

"Given what I tend to see as the severe economics of
regional freelancing, I think I would urge people to say, 'This
isn't going to pay me anything anyhow, why don't I write for the
love of it? Why don't I take a short story course? Why don't I
write some poetry?'

"Behind all this is the assumption that people are going to
be working seriously and professionally." With a PH.D in
History, a journalistic background, more than twenty years
experience in "this ink-stained craft", plus six critically
successful books to his credit, it's obvious this is the standard
Doig sets for himself. And one he lives up to, admirably.
Variety of events to mark Shoreline Center opening

by Ninia Carpio
and Ron Judd
Times North bureau

SHORELINE

"In the night, in mid-dream, people who are entire strangers to one another sometimes will congregate atop my pillow. . . . A face from grade school may be twined with one met a week ago on a rain-forest trail in the Olympic Mountains. . . . different, yet how readily acquainted."

-- From "This House of Sky, Landscapes of a Western Mind" by Ivan Doig

When Shoreline novelist Ivan Doig reads passages from his first book, as scheduled tomorrow evening to help christen the new Shoreline Center, listeners are expected to hear how he sees his recent Puget Sound experiences blending into remembrances of a Montana childhood decades ago.

And the themes he writes about, Doig said -- interweaving past, present and future -- reflect what the new center can become for the community.

"It will be a celebration of the past and the future trying to live together," he said. "I hope maybe the Shoreline Community Center reflects that for this whole North

End." The readings of Doig and poet David Wagoner, scheduled in the center's theater at 8 p.m. tomorrow, are part of a three-day community bash with a host of special activities formally opening the Shoreline Center.

From open swim and soccer games to talent shows, art galleries and artists' demonstrations, various community groups have organized activities to inaugurate the community gathering place.

The Philadelphia String Quartet, sponsored by the Shoreline Senior Activity Center, is expected to open the series of events with a 1 p.m. show tomorrow. A show featuring Shoreline performing artists, presented by the Shoreline Arts Council, is to close events starting at 8 p.m. Saturday.

The center occupies the redesigned Shoreline High School, which closed 10 years ago when district enrollments declined. Voters approved $6 million in building bonds to convert the school to a community center.

In addition to community facilities, the center houses the School District's administrative offices, as well as conference rooms, a state-of-the-art television studio and a high-tech "classroom of the future." The center's buildings are wired with fiber-optic connections and are considered a national model for schools planning to use computerized telecommunications in classrooms.

The center also includes the Shoreline Senior Center, which continues a longstanding relationship with the school district by moving from the aging Paramount Park Elementary to the new location.

Overall, the center -- which will still be owned by the School District -- reflects the district's dual mission to educate children and serve the community at large, school officials say.

It could also turn into just what its name suggests: a focal point for the Shoreline area, said novelist Doig, a Shoreline resident for 20 years.

"Shoreline has no real home," he said. "I would hope (the center) would bring it to our minds, for the artistic instincts of this neighborhood."

Indeed, said Morry Hendrickson, producer of the upcoming gala show of Shoreline professional talents, the center could be home to about 60,000 residents who have no single community identity.

And the Saturday evening finale.

Please see CENTER on P 3

Shoreline Celebration kiosk

Here is the schedule of events for the three-day Shoreline Celebration, marking the dedication of the new Shoreline Center. The center is at Northeast 185th Street and First Avenue Northeast. All events are free, except for the pancake breakfast on Saturday ($2.50 for adults, $1.50 for children younger than 12). For more information on opening events, call the Shoreline School District at 361-4412.

Saturday
7:30 to 10:30 a.m. -- Pancake breakfast, Shoreline Senior Activity Center.
9 a.m. -- Fun run, Shoreline stadium.
10 a.m. to 5 p.m. -- Shoreline Center open house, self-guided tours, Alumni Room opening, Art gallery open, 10:30 a.m. -- Shoreline Center dedication ceremony, Shoreline Room.
11 a.m. -- Opening kickoff, King County soccer fields.
11:30 a.m. to 1:30 p.m. -- Youth soccer competition, Hillwood and Shorelake soccer teams.
11:30 a.m. to 3 p.m. -- Technology open house, in IMC, Technology and Community rooms.
1:30 to 3 p.m. -- Regional soccer challenge.
3:30 to 3 p.m. -- Free public swim, Shoreline Pool.
7 p.m. -- The Cherry Berry Bird and the Giant Jelly Belly, theater.
8 p.m. -- Shoreline Salsa, Shoreline professionals in performance, theater.
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See enlarged design on brochure front. Striking domed gold enamel with etched black lettering and tri-color flame on burning book. $5.00

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Ideal Bulletin Board Aid for Banned Books Week Displays
Designed exclusively for WCAC by Seattle cartoonist Tom Whitmore, these ten striking images carry hard-hitting messages on the dangers of censorship. Printed on heavy white stock (8 1/2" x 11"), they reproduce beautifully for booklet and newsletter fillers. (See examples inside).

FOND OF THE FIRST AMENDMENT? WE NEED YOUR HELP!

CENSORSHIP INCIDENTS ARE ON THE INCREASE. LIBRARIANS AND EDUCATORS ARE UNDER ORGANIZED ATTACK. PUBLISHERS ARE CAPTURATING TO PRESSURE TACTICS. ACCESS TO INFORMATION IS BEING REDUCED AND DENIED DAILY. FOR MORE DETAILS AND HOW YOU CAN HELP, READ ON. SHARE WITH FRIENDS, FAMILY, AND CO-WORKERS.

SOME MEMBER ORGANIZATIONS:
American Association of University Women of Washington
American Civil Liberties Union of Washington
Artist Trust
Community College Librarians and Media Specialists
Humanists Washington
Northwest Feminist
Anti-Censorship Task Force
Pacific Northwest Booksellers Association
Puget Sound Council for Review of Children's Books
Puget Sound Council of Senior Citizens
Seattle Librarians Local 2083

University Friends Meeting
Washington Education Association
Special Libraries Association
Washington, Pacific Northwest Chapter
Washington Library Association
Washington Library Media Association
Washington Organization for Reading Development
Washington State Council of Teachers of English
Washington State Young Adult Review Group
Women in Communications, Inc. Seattle Professional Chapter
No book is safe:

No medium is safe:
The U.S. government restricts foreign educational films; encouraged by the Supreme Court "Hazelwood" decision, school administrators censor student publications; TV station directors eliminate scenes from broadcasts; textbook publishers remove potentially "controversial" chapters that deal with values or science texts that discuss evolution. Legal and professional challenges have been directed at Halloween programs, displays of unicorns, book lists, videotapes, recordings, and magazines such as Playboy, Playgirl, Rolling Stone, Cosmopolitan, Ms, MAB, National Lampoon, Jr., Miss, and Life.

No forum is safe:
Individuals and groups seeking to restrict the flow of information and access to materials direct their attacks at public libraries, school classrooms and resource centers, bookstores, theaters, and video sales and rental outlets.

School censorship is increasing in Washington:
Our public schools are being held hostage. Washington ranks third in the nation for attempts to censor or restrict materials in our public schools. Organized groups with this sole purpose are proliferating with funding and advice from national pro-censorship organizations. Often aligning themselves with the National Citizens for Excellence in Education/Association of Christian Educators, the Eagle Forum, or Concerned Women for America, they are responsible for many challenges. These orchestrated efforts are at least partially successful in over one-half the cases we monitor.

Just a few of many incidents in 1988-89: The Vancouver school board, dominated by pro-censorship members, banned Just Hold On by Scott Bunn, from all libraries in the district and has created a special library committee to review all materials for possible sexual content. During two years, the committee has placed many books on "restricted" shelves, including Being Born, Make the Most of a Good Thing, You!, The Structure of Your Body, Understanding AIDS, and Your Immune System. Being Born was restricted for its one-time use of the word "penis."

In Tacoma, complaints have been made that schools are indoctrinating children in "New Age spiritualism," "Eastern religion," and occultism. Curricula under attack includes confidence building programs, the PTA's "I Am Somebody and So Are You" program, and "Natural Helpers," a peer counseling program designed to prevent teen suicide.

In Mukilteo, Ray Bradbury's The Martian Chronicles was attacked for profanity, violence, and racial bigotry and removed from required junior high reading lists.

In Snohomish, objections to Rolling Stone and Life magazines resulted in the removal of two issues of Life from school libraries. Students may only obtain specifically requested photocopies from Rolling Stone.

In Sedro-Woolley, John Steinbeck's Of Mice and Men has been under fire. State-mandated AIDS instruction materials are under attack in many districts.

What can you do to help fight these censors?
Support WCAC.

The Washington Coalition Against Censorship is a group of organizations joined together to preserve and protect the freedom of expression guaranteed by the First Amendment of the United States Constitution.

We advocate the freedom to learn and to express ideas not always supported by the majority. We oppose censorship whenever and wherever it arises. We support the diversity of a pluralistic society.

What does WCAC do?
Delegates from WCAC member organizations meet regularly to exchange information and develop preventive and defensive strategies. We also:
- maintain a Statewide Clearinghouse of censorship challenges and information.
- provide speakers knowledgeable about various censorship issues.
- answer calls for help from school districts, concerned parents, students, and teachers across the state.
- write op-ed pieces, issue press releases, and network with the print and electronic media.
- produce and sell educational products, such as T-shirts.
- write, edit, and publish educational materials.

School Censorship: An Emergency Response Manual
WCAC has compiled an emergency response manual designed to help parents and other concerned citizens protect the intellectual freedom rights of students in public schools. It represents several years of work undertaken by numerous individuals and organizational members of WCAC.

The manual defines censorship in its various forms and provides specific guidance on what parents and other citizens can do to ensure their schools are prepared before the censors arrive. Three of the most common censorship scenarios are addressed, with specific action recommendations.

Other chapters address the following topics:
- Who are these opponents of intellectual freedom and what do they want?
- Who are our allies?
- Political and legal realities.
- Media - friend or foe?
- Common questions and answers.

Over 40 pages of references and appendices provide the documentation needed to support the never-ending defense of intellectual freedom.

Parents, teachers, students, administrators, and groups concerned about preventing and counteracting censorship in their public schools will find this manual invaluable. Postpaid price is $15.00.

Order these cartoons and seven others (suitable for framing - 8½" x 11"). See Order Form
Ex-teacher snaps up fiction

Former Olympia High School French and English teacher Mary Farrington’s choices of reading are catholic.

That doesn’t mean this bibliophile reads religious tracts. She chooses both fiction and non-fiction when she takes time from her activities as a member of the Olympia School Board and as a volunteer with the Area Agency on Aging, the Salvation Army, Concern for Animals and as a peripatetic American abroad in England and the Continent.

With her roots in Montana — she’s a native and graduate of University of Montana — Farrington eagerly snaps up new fiction of Ivan Doig, a fellow Montanan now living in Seattle. Much of Doig’s writing is set in the Big Sky state, and his newest work, the third in a trilogy and tentatively titled “Mariah,” will hit bookstores in the autumn of this year, Doig wrote recently to Farrington.

In Doig’s “Winter Brothers,” the author wrote of early-day settler James Swann’s diaries — it was Swann who, for one holiday meal, cooked and devoured a crow in lieu of a Thanksgiving turkey. And it was Doig who wrote of his own life and experiences in “This House of Sky.” Doig took his doctorate in Western History at the University of Washington and, according to former Washington State Library Washington Room librarian Nancy Pryor, when Doig’s thesis was reviewed, the university savants agreed that “it was too good to have been written by an historian.”

Canadian resident Robertson Davies, whose writing also dips into familiar settings of Eastern Canada (as a newspaper columnist), writer of fiction and non-fiction and a playwright. He is also an essayist — creator of the fictitious Marchbanks. “No detail in Davies’ work is too unimportant to note and remember,” adds Farrington, adding that “he (Davies) always resolves those debts.”

Recently read? She just read the adventures of Renko Arkady Martín Cruz Smith’s “Polar Bear.” The novelist who first authored “Gorky Park” spins out another tale of skullduggery. She’s not yet read John le Carre’s “Russia House,” nor Irving Stone’s “Depths of Glory,” a fictional biography of French impressionist painter Camille Pisaro, but they’re on her list.

The oldies continue to be the goodies to Farrington who’s partial to rereading her favorites — French existentialist Albert Camus (“The Myth of Sisyphus”, “Noce,” “The Strangers”) and the three French writings of Marcel Pagnol (the Broadway play “Fanny” with Leslie Caron, Maurice Chevalier and Charles Boyer) and other stories which became films — “Manon of the Spring” and “Jean d’Morette.”

— Robin Koenninger
The avid readers of Seattle love a good mystery

By M.L. Lyke

Hooked on Books

Curled up with Jim Nelson in the study of his West Seattle home.

"It's 10:30 at night. I worked eight hours at the Montlake Library, had dinner with my wife and stepson, played a little music and did some chores. I'm sitting in my book-filled study, in a clunky but comfortable recliner under a 250-watt reading lamp. I've got a bottle of ale, a few bits of chocolate and the new P.D. James.

"I am in heaven."

The drink might be coffee and the chair a living room sofa or kitchen stool, but the heaven Nelson describes is one familiar to scores of P-I readers who wrote to tell us what exactly, Seattle is reading.

Of the more than 300 letters we received (Seattle's reputation as a reading city is no exaggeration), nearly a third were from readers with an unquenchable thirst for mysteries. And many respondents, even non-mystery readers like Nelson, were nose-deep in "Devices and Desires," the new whodunit from British master P.D. James that is the top-moving book at many Seattle libraries and bookstores.

MYSTERIES FAR and away bagged the genre prize. Some fans said they should know better but just couldn't resist following the bloody trail of an unsolved murder. Even the head of the Seattle Public Library system admitted she was hooked. "I love mysteries myself," said City Librarian Liz Stroup, who favors local writer J.A. Jance.

She's not alone. Jance, who unravels her J.P. Beaumont mysteries in familiar Seattle settings, tied for first among favorite authors with P.D. James and Tom Clancy, the espionage writer whose "The Hunt for Red October" has been adapted to an edge-of-the-seat, big-screen thriller.

Other top-rated writers were Agatha Christie (mystery), Dick Francis (mystery), Robert Ludlum (espionage) and Stephen King (horror-novel).

And yes, romance writer Victoria Holt received a substantial share of votes, as did pop fiction writer Danielle Steel.

The New York Times

Doubt cast on newborn treatment

Babies born at full term and in good health probably do not need to be treated if they develop signs of jaundice, researchers say.

In a recent study, pediatricians at the University of California at San Francisco and William Beaumont Hospital in Royal Oak, Mich., analyzed more than 25 previous studies on the incidence of jaundice in newborns and found no evidence that the condition leads to low intelligence, hearing loss or neurological problems in full-term healthy newborns.

"Much current treatment for jaundice in this well-baby group appears to be unnecessary and can produce adverse effects," said Dr. Thomas B. Newman, an assistant professor of pediatrics, epidemiology and biostatistics at the University of California.

"The extra hospital days are expensive, stressful to parents and painful for the child, who must repeatedly have blood drawn for testing."

JAUNDICE RESULTS when bilirubin, a toxic compound created when old red blood cells are broken down, builds up faster than the liver can get rid of it.

It can give the skin or eyeballs a yellow tinge and in severe cases can lead to brain damage or death. But it is common in newborns, whose immature livers often need a few days to adjust to life outside the womb.

The levels of bilirubin in the bloodstream that point to a dangerous outcome are in dispute. Standard texts suggest treatment if the level is 12 milliliters per deciliter of blood, but Newman said treatment was probably unnecessary in healthy babies until the level was higher than 20 milliliters. Levels above 25 milliliters usually indicate the need for an exchange transfusion, in which the infant's entire blood supply is replaced.

Jaundice occurs in more than half of all newborns and is the most common cause of prolonged hospitalization after birth. The condition is especially common in babies born prematurely and seriously affects 1 to 2 percent of full-term babies. Newman said doctors overstated jaundice because recommendations in textbooks were based on the risks to much more ill infants.
OTHER FAVORED literary writers include sophisticated contemporary novelists Anne Tyler ("Breathing Lessons") and Margaret Atwood, author of another current novel-turned-movie, "The Handmaid's Tale." And a surprising number of respondents said they liked to read and reread Jane Austen, Charles Dickens, John Steinbeck and Thomas ("hankie please") Hardy. Readers lap up non-fiction, too. Carried along with mysteries and thrillers onto the bus in the morning and into the bedroom at night are historical tomes, philosophical essays and biographies. In fact, P-I readers rated biographies second overall only to mysteries. And

See BOOKS, Page C2

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'Slice of life

B.C. gives Hawaii a hand with ukuleles

The Associated Press

LANGLEY, British Columbia - Taking ukuleles to Hawaii sounds about as misplaced as shipping coal to Newcastle.

But that's what 25 Vancouver-area students, ages 9 to 15, are doing this week.

"Even though the ukulele is the key instrument in their society - it's as Hawaiian as the grass skirt - the school authorities over there want to learn the Canadian teaching methods we use which are so successful," said Peter Luongo, vice principal and music specialist at Alice Brown Elementary School.

The school has become so skilled at teaching the four-stringed, guitar-like instrument that word has reached Hawaii.

The ukulele, introduced from Portugal into the Hawaiian Islands about 1879, was first used in Canadian schools in the maritime provinces about 20 years ago to teach music, he said.

The students have played in concerts across Canada. They will play for most of their 10-day trip to Hawaii, which begins Thursday.

How they rate

Following are top record hits as they appear in this week's issue of Billboard magazine:

Top compact discs

1. Nick of Time
2. Forever Your Girl
3. But Seriously
4. Alannah Myles
5. Janet Jackson's Rhythm Nation 1814
6. Soul Provider
7. Cosmic Thing
8. East Side Story
9. Get You Know It's Blue
10. Cry Like A Rainstorm

Bonnie Raitt
Paula Abdul
Phil Collins
Alannah Myles
Janet Jackson
Michael Bolton
The B-52's
London Warsaw New York
Mill Valley
Linda Ronstadt

Jane Pauley interviews comedian Louie Anderson on her prime-time special "Changes" tonight at 10 p.m. on Channel 5.

See TV, Page C3
The NW climate is perfect for bookworms

By M.L. Lyke

Readers around Puget Sound go after words like predators after prey, devouring newspapers, magazines and junk mail. If you construct a new home and print and paper before moving on to their main meal: books, books and more books.

A number of the more than 300 book lovers we surveyed said that, if desperate, they would read anything they could get their hands on, including matchbook covers, envelopes, and even the mailing labels for
to which they were paying a premium.

I would probably read the paper on the transfer belt, or wherever the operators don't have to look much further away, "I read while I'm cooking and I'm taking a bath. I read during meetings and at red carpet openings." And to the detriment of my housework, and frankly, I'd rather read art in a meaningful manner with my children..."

"I described their relation to books as an addiction. The sensation of reading is so exquisite, I crave more. And you can smell it's similar to chocolate," wrote Gretchen Olsen of Seattle.

"For me, reading is more than a passion; it's an obsession, an addiction, a craving, a fixation. It's a way of life, and I'm trying to get off it," wrote Robert L. Herschkowitz of Bellevue.

One book lover admits to paying excess interest on her credit cards while she goes on vacation so she can lug along an extra bag of books.

There's more.

Simonsen said literary fiction is Elliott Bay's strongest suit, along with children's fiction, a bookshop he has not considered adding but if he sees there's a clear niche is less just for kids. Elliott Bay has seen many book fans who like to read children's books aloud to their children who then read the same book. Some book readers they collect and regularly reread classics such as A.A. Milne's "Winnie the Pooh," Beatrix Potter ("The Tale of Peter Rabbit"), and Madeline Carroll ("Alice in Wonderland.")

Some other finds.

Book readers who write to me are great TV watchers, few don't even own TVS, and a few own a few dozen books. I'm a huge fan of Mary Tyler Moore, and my favorite book is "Death to the Elevator." Long live the print page!" wrote Brian Burbank of Seattle.

A surprising number of book lovers have read everything they have read, many read three to five different books age 79 said her last helped keep her from reading books. Another mentioned a book that could help the Christmas cards.

JoAnne Johnson of Seattle, 60, has been a reader since age 3, year, keeps a list with a star rating system. I'm a hard grader. Very few of my books get four stars. Who rates Alice Munro, and I love her. My favorite is "The Collected Stories of Steinbeck."

I don't need to own books, just read them," wrote Trish Davis of Tacoma. "I like to read more than once. I have a lot of books, but I don't think in terms of a collection."

Readers who responded to our questionnaire ranged from a 12-year-old fan of fantasy writers C.S. Lewis and Pierre Antony to a 57-year-old with a taste for early 20th century literature featuring novelists Margaret Mitchell and William Faulkner.

The number of books read per month from one (usually a "meaty" read to 30 (generally a light read)" such as Gothic romances and thrillers, with the average hovering at six. Most reported highest consumption during the gray winter months.

I find that probably 90 percent of my reading is done on the couch. I read two or three everyday. The winter," wrote Jim Corcoran of Seattle. "As soon as the sun peaks out, so do I.

JUDGING FROM THE mix, reading appears to be a balancing act for Seattle's devoted book popula-

Real estate agents, book lovers, and stock traders.

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ting news." Some people come in and buy a book of poems, a cookbook, a self-help guide, or a European intellectual history. We find that a lot, said Rick Simon-

"When I get near the end of the book," reading, I start getting nervous and line up the next one that hasn't been caught in a doctor's office without a book. Once I've read more than 300 on books. Probably much more. Books are my passion.

"My books are like a security blanket to me. I cannot stand to be without current reading material," said Eve B. Woods of Edmonds.

"This fall last, I purchased my winter wardrobe: two pairs of jeans, two pairs of shoes, a sweater and a Mickey Mouse sweat shirt. Since that time, I have spent over $300 on books. Probably much more. Books are my passion, they bring me to the heart of Seattle, who had to move to a bigger house when she ran out of shelf space in the old one.

"Someone once asked me if I made a good time and I said, 'Going to the library.' That elicited a snort of laughter tinged with disbelief. But it's true. I love books, I love reading, I love learning and I love it enough to finally break down, overcome my vanity and, go to the eye doctor for reading glasses," said Wendy John of Seattle.

"I've never understood what people do who don't read for themselves. In the bath; in the car; just sit and stare at the walls? On long. boring car trips, do they watch the scenery? What do they do when the TV breaks down? Or when they're sick? What do these people think about?" questioned Linda Drake of Maple Valley.
Holiday Books
The Book Of Kells

See p. 24

Inside: 20 Years Of Books  Children's Books  Mysteries  Science-Fiction  And More
Holiday Books

Post-Dispatch reviewers picked many more favorite books than we have the space to describe here, so turn to today's book page in the Everyday Section for more suggestions. Also, in this section, see Poetry and History (Page 21) and Drama (Page 30).

Robert Boyd

My favorite books include guides to opera and instruction books on golf, computer books and volumes of literary criticism, but the novels and stories of Saul Bellow, who has been to the second half of the 20th century what Faulkner was to the first half, have made a difference in my life.

"Mr. Sammler's Planet" (Penguin, $6.95) changed my life in two agreeable ways. First, it shows an acute intelligence at work on problems of sympathy and conscience, concluding that however bad the human dilemma may seem, the solution is not beyond the reach of the human spirit. That was powerful encouragement for an aspiring teacher.

Second, my review of it (in 1969) marked the beginning of a long and pleasant relationship with the Post-Dispatch. Bellow has since partly renounced the optimistic humanism that informed "Mr. Sammler," though the stories in "Him With His Foot in His Mouth and Other Stories" (Penguin, $4.50) radiate an unmistakable kindness. "A Silver Dish," which appears in this volume, is a perfect short story both in its structure and in its gentle essence.

Darker in tone, and starkly naturalistic, "The Dean's December" (Washington Square Press, $4.50) sets Bellow's growing distrust of democratic processes in education and government against the manifest inhumanity of the totalitarian regime in Romania. The book's conclusion is grim, but its telling is memorable.

Recently, "More Die of Heartbreak" (Dell, $4.95) and "A Theft" (Penguin, $4.95) have taken on the very serious question of what kind of action is possible on the personal level as well as on the level of international relations. The latter presents Bellow's most fully realized and sympathetic female character.

Carl R. Baldwin

In the 38 years I have been reviewing books for the Post-Dispatch there have been many excellent works, but two of the best examples of the writer's art have been published in 1988 and 1989 — "Dancing at the Rascal Fair" by Ivan Doig (Atheneum, $19.95, Harper & Row, $3.95 paper) and "The First Salute" by Barbara Tuchman (Knopf, $22.95, Ballantine, $16.95).

Doig tells the story of pioneer days in northwestern Montana in a lyrical style that can only be appreciated by a careful reader. He projects the Scottish bairn in the speech of his protagonist with a sentence structure that implies it, and he builds his absorbing story to a smashing climax.

No history I have read provides a more accurate perspective of the complexities of the American Revolution than Tuchman's "The First Salute," with the rebellious American colonies sustained first by Dutch smugglers and (Bantam, $19.95), that is a model of lucidity, fine writing, original thought and daring speculation.

Poet and short story writer Josephine Jacobsen, at the age of 80, has published a volume of new and selected stories, "On the Island" (Ontario, $19.95). One can never predict where her stories are going, but when they get there there's always a shock, a completely satisfying one.

Jim Creighton

An easy choice: Anthony Powell's 12-volume social comedy "A Dance to the Music of Time," which qualifies because the last three (though not the best) of these delightful novels appeared in the '70s. I've reread the "Dance" four or five times, and each time has been just as entrancing as the first. The four-volume edition is available from Little, Brown ($24.95 each).

Colleen Kelly Warren

If you missed "The Wind in the Willows" as a child, you can still enjoy Kenneth Grahame's gentle tale of Ratty, Mole and Toad of Toad Hall as an adult. I've read it to each of my children; it continues to delight. It's available in many editions, but mine is from the Grosset & Dunlap Illustrated Jr. Library ($6.95).

"A Confederacy of Dunces" (LSU, $16.96, Grove, $9.95) by John Kennedy Toole is the only "grown-up" book I've read three times — and I didn't even review it. This hilariously picaresque novel of Ignatius J. Reilly's misadventures in New Orleans has achieved cult status; at least, it has with me and a select circle of my more off-center friends. I have only to open the book at random to laugh out loud, which is reason enough to recommend this fine Pulitzer Prize winner as my favorite novel.

Lynn Theodore

In "The Handmaid's Tale" (Fawcett, $4.95), Margaret Atwood imagines the possibilities — sexual, political and domestic — if fundamentalist fanatics were to overthrow the U.S. government and make women slaves. Suspensively and poetically, the handmaid Offred narrates the story of her secret life. "The Greenlanders" by Jane Smiley (Ivy Books, $4.95) is a family saga set in 14th-century Greenland, which may put some readers off, but it is one of the most beautiful, unforgettable novels I have ever read.

"You Must Remember This" by Joyce Carol Oates (Harper & Row, $8.95 paper) is a fascinating novel about things we like to think don't happen in nice families — suicide, incest, abortion. A 15-year-old girl and her half-uncle, an ex-prize-fighter, are drawn into a love affair that nearly destroys them both.

Glynn Young

I've spent hours rummaging through my bookshelves, narrowing down what are, from my perspective, the very best or most memorable books from the last 20 years of publishing.

Aleksand Sarolzhenitsyn's three-volume "Gulag Archipelago" (Harper & Row, Vol. 1, $5.95, Vol. 2, $4.95, Vol. 3, $3.95) leads the list, perhaps because of the huge investment of time made in reading this account of the Soviet labor camps — an investment still worthwhile.

For sheer artistry of writing style, three novels stand out. Jon Hassler's "Simón's Night" (Ballantine, $3.50), a wondrous novel of old age; Lawrence Thornton's "Imagining Argentina" (Double- day, $16.95, Bantam, $7.95), an American author's fictional account of the years of the military dictatorship in Argentina; and Mario Vargas Llosa's "Conversation in the Cathedral" (Farrar, Straus & Giroux, $12.95), a marvelous story of Peruvian society in the 1960s, which led me to spend time reading and rediscovering the works of William Faulkner.

Howard Schwartz

"One Hundred Years of Solitude" (Avon, $4.95), the history of the imaginary South American town of Macondo, brought Gabriel Garcia Marquez the Nobel Prize. Pablo Neruda called this novel the greatest book in Spanish since "Don Quixote."

"The Complete Stories" by Franz Kafka (Schocken, $22.50, $11.95 paper) includes all of the essential writings of our most essential modern author, except for his novel "The Trial."

In "Stories in an Almost Classical Mode," Brodkey probes his memory like a sore tooth, and it's sometimes as painful.

Nancy Schapiro

In "Stories in an Almost Classical Mode" (Knopf, $24.95, Vintage, $12.95), Harold Brodkey probes his memory like a sore tooth, and it's sometimes as painful. Brodkey grew up in University City and has an established literary reputation, but this is the first major collection of his work.

Stephen Hawking, a world-renowned physicist and a victim of amyotrophic lateral sclerosis who communicates with the use of only three fingers and a computer, has nevertheless written a book, "A Brief History of Time."
July 10, 1989

Dear Friend:

Back by popular demand, KCTS/9 presents four of Producer Jean Walkinshaw's award-winning programs for your summer viewing enjoyment. We thought you'd like to know that these special encore presentations are returning to our broadcast schedule in August. We invite you to supplement your summer viewing with this rich variety of cultural and performance documentaries, which showcase some of Jean's best work over the past several years.

**YOUNG STORYTELLERS IN RUSSIA**
Airs Saturday, August 5 at 10:00 p.m.

This one-hour documentary follows a group of Northwest youngsters on an odyssey to the Soviet Union as they participate in a unique cultural exchange program, Young Storytellers for Peace. The group visits Moscow, Leningrad and Odessa to meet and share stories with Russian children.

**WINDSINGER**
Airs Saturday, August 12 at 8:00 p.m.

This is a half-hour documentary that profiles Gary Smith, once an active outdoorsman, folksinger and environmentalist, who is now handicapped by multiple sclerosis. The program follows his return to Canyonlands, Utah, the inspiration for many of his songs. It is a touching yet strong glimpse of one man's life and purpose as seen through his music, dialogue and rapport with nature.

**WINTER BROTHERS**
Airs Saturday, August 19 at 8:00 p.m.

**WINTER BROTHERS** is a magnificent evocation of the Pacific Northwest and its history, based on the historical narrative by Northwest writer Ivan Doig. The program intertwines the diaries of James Gilchrist Swan, a colorful early settler on the Olympic Peninsula, with Doig's own journal.

**KITARO**
Airs Monday, August 21 at 8:00 p.m.

**KITARO** captures the first North American concert tour of Japanese synthesist/composer Kitaro, focusing on the evolution of the relationship between the international superstar and his newly assembled band of six American musicians. The documentary uses a montage of spectacular nature photography and the artist's music, which consists of serene, melodic electronic compositions.

For KCTS/9,

Jane Sheridan
Community Relations Manager
443-6709
June 20, 1989

Mr. Ivan Doig
10721 - 10th Avenue N.W.
Seattle, Washington  98177

Dear Ivan:

I was pleased to see that you have the dubious honor of being included on Esquire's "Fame Tree," but low enough to retain your integrity.

My other famous author client, Mark Helprin, is much higher up, but he is from New York. I couldn't find Frank Herbert, but he is dead.

Welcome back,

[Signature]

Marshall J. Nelson

MJN:bjw
Enclosure
0005D
June 21, 1989

Mr. Ivan Doig
10721 - 10th Avenue N.W.
Seattle, Washington 98177

Dear Ivan:

Here's something else to hang on your "Fame Tree." I suppose it would mean more if I knew who Cahill & Company was, but at least they said nice things and used a decent picture.

I remain impressed, but not yet awed.

With all due respect,

Marshall J. Nelson

MJJ:bjw
Enclosure
0018D
he who hath a merry heart hath a continual feast.

Proverbs 15:15
GREATER LIVING AMERICAN WRITERS

Ivan Doig

There is a distinctive grandeur of both sweep and style in Ivan Doig's remembrances and fictional recreations of his heritage in the rugged highlands of Montana that imbues the reader's imagination with something essential of that vast land, even if it remains for most of us unseen of eye. Doig himself describes the impetus of his writing—to capture for readers "an eloquence of the edge of the world." He succeeds perhaps beyond his fondest ambition. In a mere decade this magnificent writer has produced four novels and a memoir. Each is elegantly crafted, so much so that we are tempted to offer them all. We settle for two: This House of Sky is a memoir of the Doig family's migration from the Highlands of Scotland to the majestic ridges of the Rocky Mountains, and of his own youth there amid a people rich in memory, personality, and pilgrimage. Dancing at the Rascal Fair, his latest novel, explores his region's history through three generations of his own people, from the Scotland of 1889 to the recent past. The very title evidences a transplanted Scots tradition. Singly and especially together, these great stories depict the utter interpenetration of a fierce, stubborn, and determined people and a last-frontier land of vast vistas, enormous demands, and astonishing rewards.

Two paperbound volumes:
This House of Sky
No. ID9825 $5.95
Dancing at the Rascal Fair
No. ID1819 $8.95

M.F.K. Fisher

SISTER AGE
By M.F.K. Fisher

M.F.K. Fisher does not spare us. She takes on her subject with courage, she wrests from it all she can, and she tells us what truth she has learned—no more, no less. Her unflinching gaze, her steady bravery, her unrelenting insistence on the right word, the just phrase, these have made her our greatest living prose writer. Most of that writing has been about food and place. This book, her best, is about growing old. It is made up of fifteen "stories," epiphanies really, in which Mrs. Fisher tells us everything she knows about a difficult subject. The meaning of the title? The author begins, thus: "St. Francis sang gently of his family: his

brother the Sun, his sister the Moon. He talked of Brother Pain, who was welcome and well-loved as any other visitor in a life filled with birds and beasts and light and dark. It is not always easy for us lesser people to accept gracefully some such presence as that of Brother Pain or his cousins, or even the inevitable visits of a possibly nagging harpy like Sister Age. But with a saint to guide us, it can be possible."

Paperbound: No. 3856 $5.95
July 10, 1989

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